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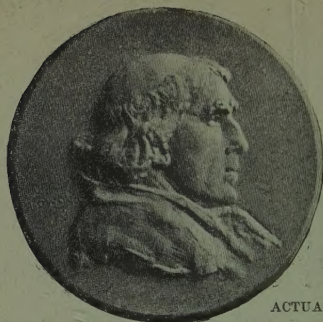
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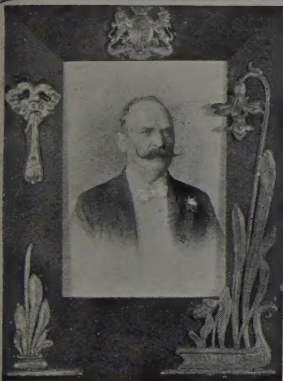
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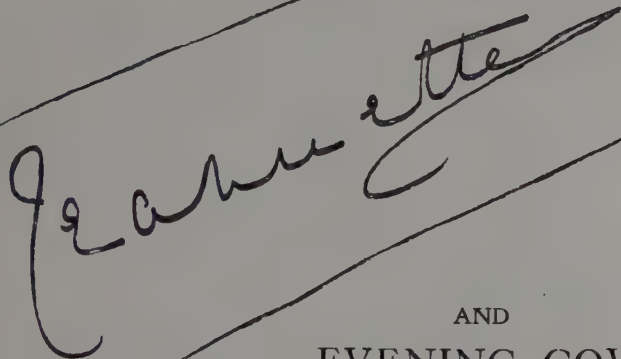
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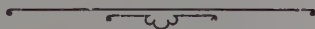
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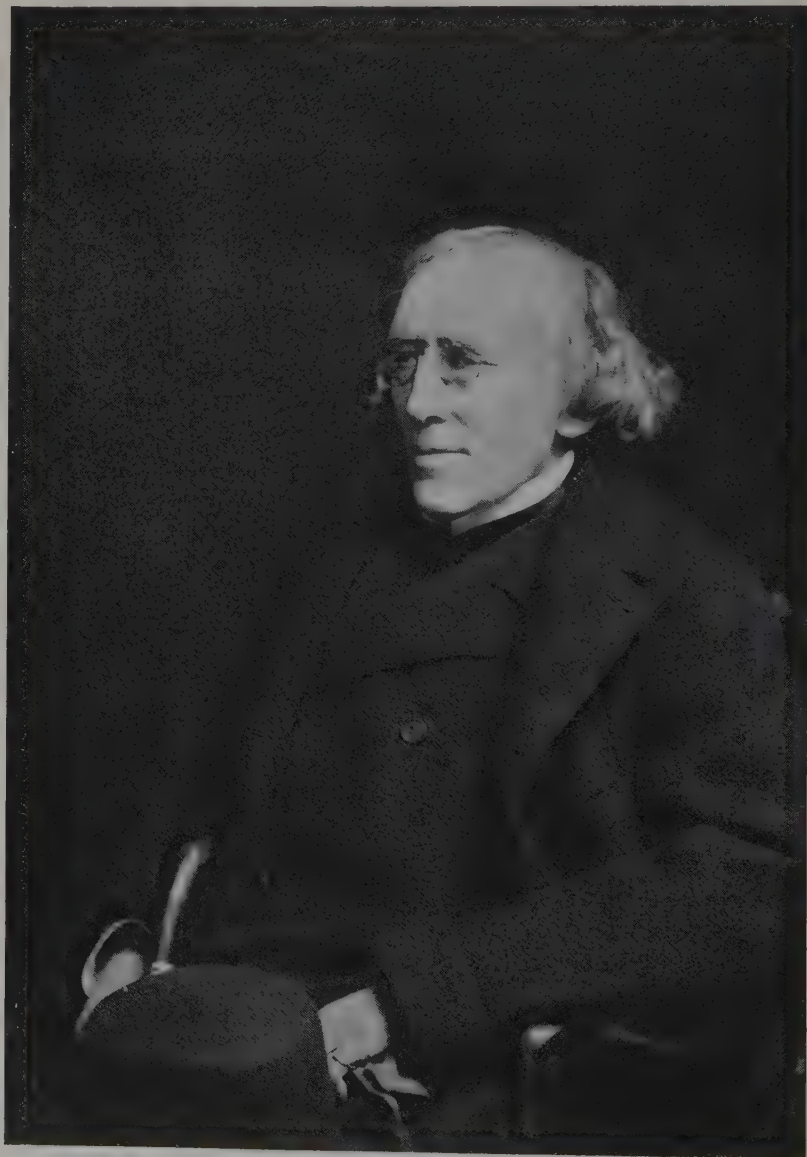
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THE GREEN ROOM BOOK

OR

WHO'S WHO ON THE STAGE



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SIR HENRY IRVING.

THE GREEN ROOM BOOK

OR

WHO'S WHO ON THE STAGE

*An Annual Biographical Record of the Dramatic
Musical and Variety World*

1906

EDITED BY BAMPTON HUNT



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PREFACE

UNTIL the appearance of this volume, there was no recognised annual publication devoted exclusively to the personages connected with the stage. Other professions have been well served in this respect for many years past. The Navy List, the Army List, the Clergy List, the Law List, the Medical Register, Who's Who, the Peerages, and a score of other excellent annuals, each of which is admirably compiled, have long proved indispensable in the home, the office, and the club. But the Stage, the most popular, the most widely talked about, the most interesting of all the liberal professions—if we may venture so to extend the meaning of a term which has hitherto possessed an interpretation much too restricted—has never been represented by any work of biographical reference which could be regarded as equal in accuracy, comprehensiveness, and impartiality to any of the publications mentioned, although such a book has long been called for. It is the aim of "The Green Room Book, or Who's Who on the Stage" to meet this hitherto unfulfilled demand.

The details of the vast majority of the entries contained in "The Green Room Book" have been supplied or revised by the subjects themselves, hence their accuracy should be beyond all question. In some instances the information has been obtained from other reliable sources, and carefully tested by every available means. Information in regard to any errors which may have escaped notice in the present volume will be welcomed, so that the necessary corrections may be made in subsequent issues.

It will be noticed that a liberal interpretation has been given to the sub-title, "Who's Who on the Stage." In days gone by,

only those people were regarded as "on the stage" who actually took part in the performance of operas and plays, and a very broad line of demarcation was drawn between them and the rest of the *personnel* of the playhouse. The variety theatre, as we know it, with its complex and costly mechanism and its highly skilled staff, simply did not exist. Nowadays, however, the expression "on the stage" has a vastly different meaning. The "producer" and the stage manager, who are seldom seen by the public, are now regarded as second only in importance—if second at all—to the most highly paid actor or actress; and the musical director, upon whose skill so much of the success of any performance depends, takes equal rank with the ladies and gentlemen who do their work on the other side of the curtain. It is in recognition of this wider significance of the term that we have included in "The Green Room Book," not only biographies of actors and actresses, in the stricter meaning of the phrase, but also notices of many of the principal variety artistes, dramatists, musical composers, conductors, dramatic and musical critics, managers, proprietors, and dramatic and musical agents of the United Kingdom, America, and the Continent.

The work has naturally involved painstaking research and careful compilation, and I wish in this connection to acknowledge the valuable and generous assistance I have received from Mr. J. M. Bulloch, the well-known dramatic critic of *The Sphere* and *Tatler*, whose theatrical genealogical trees at the end of this volume are deeply interesting and suggestive. I have also to thank Mr. T. Beauguard, an authoritative writer on matters connected with the French stage, for his numerous additions to the biographies of leading Continental actors, authors, &c.

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WHO'S WHO ON THE STAGE

ABBOTT, Bessie (Miss Pickens), soprano of the Paris Grand Opera; *b.* at Riverside, New York; belongs to a most distinguished family of South Carolina; her grandfather, Mr. Pickens, was for many years United States Ambassador at St. Petersburg; made a hit with Parisian public, December, 1901, as Juliet; on the occasions of the visits of King Oscar II. and King Edward VII. to Paris, appeared by command at the Elysée and at the British Embassy. *Address:* Grand Opéra, Paris.

ABINGDON, W. L., actor; *b.* Towcester, Northants, 1862; *e.* privately; on leaving school obtained a clerkship in a bank, but made up his mind to become an actor, and spent his spare time in qualifying himself for the stage; casually hearing through a friend of a vacancy in a stock company at Belfast, he resigned his clerkship and obtained an engagement to play small parts, 1881; at the close of the season he found himself "out," and for the subsequent two years he roughed it in all parts of the provinces; his steady perseverance ultimately attracted attention, and before long he found an opening at the Adelphi, where he soon became a highly popular "villain"; played John Bird in "The Still Alarm," and Robert Stillwood in "Hands Across the Sea"; created Peter Marks in "London Day by Day," and Captain Macdonald in "The English Rose"; also played in revivals of "Harbour Lights" and "The Shaughraun"; Lambert D'Arcy in "Handfast," at Shaftesbury, 1891; was engaged by

the Gattis to appear at Adelphi in melodrama, playing a series of gentlemanly villain parts in very effective manner from 1893 to 1897; departed from his *métier* in light comedy part in "Kitty Grey," without music, Vaudeville, 1899; played Professor Moriarty in "Sherlock Holmes," Lyceum, 1901; toured in America with great success; with Beerbohm Tree in "Oliver Twist," 1905. *Hobbies:* Cricket and rowing. *Address:* Savoy Mansions, W.C. *Clubs:* Green Room; Lambs (New York).

ACHURCH, Janet (Mrs. Charles Charrington), actress; *b.* 1864; granddaughter of Mr. and Mrs. Achurch Ward, formerly managers of Theatre Royal, Manchester; *m.* Charles Charrington, actor and author; made her *début*, 1883, in a curtain-raiser at Olympic; an autumn tour in the provinces followed, with a winter season in pantomime; then joined F. R. Benson's company, playing lead in "Macbeth," "Othello," and other Shakespearean productions; returned to London, 1886, and appeared in many leading characters in the metropolis and provinces, her greatest success being as Angela in "Devil's Caresfoot"; played at Adelphi in "Harbour Lights," and was with Beerbohm Tree at Haymarket in three of his productions; created Norah in "A Doll's House," at the old Novelty, being the first English actress to introduce the Norwegian dramatist to the English stage; went to Australia, 1891, and under the management of George Rignold appeared in Sydney and Melbourne in Lady Macbeth and other important Shakespearean char-

acters; toured in Western Australia, playing in "The Doll's House," "Hedda Gabler," and "Forget-me-Not," in Perth; has also toured in India and America; was the first English actress to play in the Khedivial Theatre, Cairo; returning to England, she played in the provinces and occasionally in London in Ibsen's dramas, including "Little Eyolf," at Manchester and the Avenue, 1896; appeared as Cleopatra in Calvert's special Manchester production; her London appearances in recent years have been infrequent. Has published several short stories. *Recreations*: Travelling, seeing new places and people. *Address*: c/o Stage, or Era.

ACKTÉ, Aino, Mlle., operatic singer; *b.* at Helsingfors, Finland, in 1876; joined the Paris Conservatoire in 1894, and made her *début* three years later at the Grand Opéra in the rôle of Marguerite in Gounod's "Faust"; interpreted subsequently with considerable success such parts as Elsa in "Lohengrin," Elizabeth in "Tannhauser," Benjamin in "Joseph," Hellé, Margyane, Herwine, &c. *Address*: Grand Opéra, Paris.

A'DELL, E., actor; *b.* Birmingham, January 16th, 1875; *s.* of A. H. A'Dell, architect and surveyor; *m.* Ethel Ashleigh, January 17th, 1899; *e.* at Solihull College, Birmingham; was apprenticed when eleven years old to a school of acting at Birmingham; first appeared at Lyceum, Stafford, January, 1887, as juvenile in "The Flowers of the Forest"; has appeared in his own productions of "Sister of the Red Cross," "At Britain's Call," "The Romany's Revenge," &c. *Address*: Pier Pavilion, Teignmouth.

ADDISON, Carlotta (Mrs. Charles La Trobe), actress; *b.* 1849; *d.* of E. P. Addison, formerly proprietor of Theatre Royal, Doncaster; her first important part was the Charity Girl in "Nine Points of the Law," at her father's theatre; first London engagement with Miss Herbert at St. James's, as Lady Touchwood in "The Belle's Stratagem," the caste

of which included Irving; engaged by Miss Oliver at the Royalty to play small parts and understudy the manageress; was Bella in "School," at Prince of Wales's; an engagement at Gaiety followed, where she appeared with Toole in "Dot"; joined H. J. Montague at the Globe; returning to Prince of Wales's, she played in "The Merchant of Venice"; shortly after she married and was for some time absent from the stage; reappeared in 1877 at the Prince of Wales's as Grace Harkaway in "London Assurance"; her health gave way, and she went abroad to recruit; on returning to work she created the part of Ruth Rolt in "Sweet Lavender"; appeared in "Dream Faces" at the Garrick, 1890; within recent years Miss Addison, who was one of London's favourite *ingénue* actresses, has played matronly characters, her latest part being that of the mother in "Everybody's Secret" at the Haymarket in 1904; is a vice-president of the Theatrical Ladies' Guild. *Address*: A.A.

ÆNEA, the original flying dancer (Mrs. Letitia Dando); *b.* London; *d.* of William and Letitia Barry, actor and actress; sister of Katie Barry; niece of the late George Conquest; *m.* W. P. Dando, 1878; was trained as a dancer by Mrs. George Conquest at the old Grecian Theatre, and rose to be *première danseuse étoile*; first appeared as the Flying Danseuse (so christened by John Hollingshead) at Gaiety Theatre, 1879; engaged Chatelet Theatre, Paris, 1881—90; Empire, London, in two ballets with over a year's run; Alhambra, Palace, and Her Majesty's Theatre, London, and all the principal European theatres and opera houses with "La Mouche d'Or," in which she appeared over 2,000 times at salaries of from £80 to £160 per week; has never had the slightest accident, although performing "flying effects" many thousands of times all over Europe. *Favourite part*: Robin Redbreast in pantomime at Drury Lane, in which she first used mechanical wings for flying effects. *Hobbies*: Breeding bulldogs and showing them. *Ad-*

dress: Haydn House, Titchfield Road, Regent's Park, N.W.

AICARD, Jean, French poet, novelist and dramatist; *b.* at Toulon, south of France, 1848; inherited taste for literature from his father, a distinguished author and collaborator in the encyclopædia edited by Pierre Leroux; Jean Aicard's dramatic works include "Pygmalion," 1872; "Mascarille," 1873; a translation in verse of "Othello," 1882; "Smilis," 1883; and "Le Père Lebonnard," 1889, and also produced at the New Royalty Theatre, London, 1906. *Address*: 40 Rue du Luxembourg, Paris.

AÏDE, Hamilton, dramatist and novelist; *b.* Paris, 1845; *s.* of well-known Greek diplomatist, his mother being a daughter of the late Sir George Collier; *e.* Bonn University; originally in the army, subsequently retiring and taking to literature; author of "Philip," produced by Irving at the Lyceum, in 1872; "A Nine Days' Wonder," played by the Kendals and John Hare, 1874; "A Great Catch"; and "Doctor Bill," produced at Avenue by George Alexander, 1890; also "All or Nothing," "The Brudenels," "Colour Blind," "A Gleam in the Darkness," "A Lesson in Acting," "A Nine Days' Wonder," "The Table d'Hôte," "Two Strings to a Beau," and "The Assignation," the latter being a satire in three acts, which was tried at a *matinée* at the New Theatre on December 6th, 1905; has written several novels and songs. *Address*: Ascot Wood Cottage, Ascot. *Clubs*: Athenæum, St. James's, Beefsteak, Authors'.

AINLEY, Henry H., actor; *b.* 1879; was a clerk in a bank in the north of England; when the St. James's company was appearing in his native town, George Alexander wanted a few extra gentlemen to "walk on," and he was one of those who volunteered; subsequently gave up his clerkship and joined F. R. Benson's company, with which he remained for nearly two years, playing a number of Shakespearean rôles; engaged by George Alexander, 1901,

to play Paolo in "Paolo and Francesca," a part which he realised admirably both in appearance and performance; he shortly afterwards married Suzanne Sheldon, who was playing in the same piece; engaged at Duke of York's to play in "Merely Mary Ann," 1904; appeared in "The Conqueror," at the Scala, with Forbes-Robertson, 1905; engaged by W. Mollison to appear in "Beside the Bonnie Brier Bush" and "As You Like It," St. James's, 1905-6; and in "Lady Inger of Ostrat," 1906. *Address*: 1, Grove End Road. *Clubs*: Green Room, A.A.

ALBANI, Madame (Marie Louise Emma Cecile Albani-Gye), *prima donna*, operatic, concert, and oratorio singer; *b.* November 1st, 1852, at Chambly, near Montreal, Canada; eldest *d.* of Joseph Lajeunesse, musician; *e.* at the Convent of the Sacred Heart, Montreal; *m.* Ernest Gye, the operatic impresario, 1878; prepared for the stage with Gilbert Louis Duprez and M. Benoist in Paris, and with Lamperti at Milan; made *début* at Opera House, Messina, Sicily, in 1871, as *prima donna* in Bellini's "La Sonnambula"; Royal Italian Opera, London, 1872; has sung in nearly all principal towns of Europe; also in Canada, the United States, Australia, and South Africa; has appeared at all the more important English musical festivals for many years, and has created many new rôles. *Favourite works*: "Lucia di Lammermoor," "Lohengrin," and "Faust." *Address*: Park House, Earl's Court Road, S.W. *Manager*: N. Vert, 6, Cork Street, W.

ALBERT-LAMBERT, Léon, French dramatic actor and playwright; *b.* Rouen, 1847; made his *début* on the stage, in his native town, 1867; joined the company of the Ambigu Theatre, Paris, 1873; has appeared successively at the Théâtre des Nations, Théâtre de la Gaîté, Théâtre de l'Odéon, &c., in plays belonging mostly to the modern *répertoire*: "Severo Torelli," 1883; "Numa Roumestan," 1887; "L'Argent d'Autrui," 1893; "Le

Passé," 1897 "Ma Bru," 1899; "Ma Fée," 1901; &c.; his dramatic works include "Brune et Blonde," 1885; "Une Collaboration," 1888; "La Migraine," 1895, &c. *Address*: 48, Rue Monsieur-le-Prince, Paris.

ALBERT-LAMBERT, Raphaël (fils), French dramatic actor, sociétaire of the Comédie Française; *b.* Rouen, 1865; awarded first prize for tragedy at the Paris Conservatoire in 1883, and made his *début* the same year at the Odéon Theatre, in François Coppée's "Severo Torelli"; joined the Comédie Française in 1885; favourite parts: Ruy Blas, Jean Darlôt, Tristan de Léonois, Alkestis, Horace, &c. *Address*: 19, Rue Auber, Paris.

ALBINI, Lieutenant (Frederick Baxter Ewing), illusionist and humorist; *b.* St. Faith's, Norwich, May 13th, 1849; *s.* of Thomas Ewing, gentleman farmer and miller; *m.* (30 years ago) to Emma Fielder; *e.* at North Walsham, Norfolk; originally engaged as a silk salesman; made first appearance as an illusionist at Opera Theatre, Crystal Palace. *Hobbies*: Fishing, shooting, riding, and driving. *Address*: 41, Torriano Avenue, Camden Road, N.W.

ALEXANDER, George (George Samson), actor-manager; *b.* Reading, June 19th, 1858; *s.* of a Scotch manufacturer; *e.* at Clifton, Ealing, and High School, Stirling, N.B.; *m.* Florence Théleur; while employed in a City drapery warehouse in St. Paul's Churchyard, became an enthusiastic amateur actor; first appeared professionally at Theatre Royal, Nottingham (September, 1879), then under the management of Ada Swanborough and W. H. Vernon; a three years' engagement with Tom Robertson, to tour the provinces with his "Caste" company, followed; in 1881, joined Irving at the Lyceum, and made first London appearance as Caleb Deecie in "Two Roses"; succeeded to all William Terriss's rôles on retirement of latter from Lyceum; made greatest successes as Faust (1886) and Macduff (1888); chosen by W. S. Gilbert to support Mary Anderson in "Comedy and Tragedy";

1889, Adelphi Theatre, playing lead in "London Day by Day"; opened own management at Avenue, 1899, with "Dr. Bill" (which ran for seven months), followed by "A Struggle for Life," "Sunlight and Shadow," and "The Idler"; migrated to St. James's in 1891, where he has produced "Lady Windermere's Fan," "The Second Mrs. Tanqueray," "Liberty Hall," "The Masqueraders," "The Prisoner of Zenda," "As You Like It," "The Princess and the Butterfly," "The Tree of Knowledge," "Much Ado About Nothing," "The Ambassador," "The Man of Forty," "Rupert of Hentzau," "A Debt of Honour," "The Wisdom of the Wise," "The Awakening," "The Wilderness," "The Importance of Being Earnest," "Paolo and Francesca," "If I were King," "Old Heidelberg," "Mollentrave on Women," "John Chilcote, M.P." (1905), and Pinero's "His House in Order" (January, 1906); appeared at Drury Lane, autumn, 1905, in "The Prodigal Son"; is a life member and vice-president of the A.A., a director of the Royal General Theatrical Fund, a member of the Executive Committee of the Actors' Benevolent Fund. *Recreations*: Riding, driving, golfing, and fencing. *Address*: 57, Pont Street, S.W. *Clubs*: Garrick, Beefsteak, Green Room.

ALEXANDER, Janet, actress; *b.* The Grange, Ewell; *d.* of Charles D. Alexander; was an art student at Lambeth, Westminster, and St. John's Wood Art Schools; prepared for the stage by study at Neville's Dramatic Studio; made first public appearance at Crouch End Theatre, 1897, in "The Prisoner of Zenda"; spent four years in the provinces, touring and stock seasons; played Beatrice in "Much Ado About Nothing" for the O.U.D.S. at Oxford in 1901, from which resulted first London engagement (at Imperial Theatre, under management of Herbert Waring in "A Man of His Word"); has since played at Terry's, Avenue, Royalty, Adelphi, &c. Prefers Irish and Shakes-



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pearean parts. *Address*: 31, Twyford Mansions, Weymouth Street, W. *Agent*: Blackmore.

ALEXANDER, S. King (W. B. Codrington Ball), theatrical manager; *b.* Doe Castle, Chreeslough, Co. Donegal, Ireland; *s.* of Captain Edward Codrington Ball, R.N. (who piloted allied British and French Fleets into Sevastopol during Crimean War, for which he was awarded Legion of Honour by French Government); *e.* at Christ's Hospital, and trained for Navy, but was compelled to give up this calling through defective eyesight; first appeared on stage as negro comedian in partnership with Walter Sweetman (Alexander and Sweetman); subsequently worked single as Sam Alexander; chairman at Bank Hotel, Jersey (singing about twenty songs every night), also acting as guide on the cars; studied scene-painting under Hawes Craven at Lyceum, but gave it up; Andy Blake in drama of same title at old Hackney Theatre; stock season at old Park Theatre, Camden Town; toured fit-ups with "As in a Looking-Glass" and "Called Back" (playing Fortinbras and Macari); Tony in "My Sweetheart" for 5½ years; toured own piece and lost money; Scotch fit-up tour of "East Lynne"; pantomime at Theatre Royal, Nottingham; South African tour with Mrs. Brown-Potter in Shakespeare (burnt out at Cape Town); manager Gardens Theatre, Cape Town, for season of *al fresco* variety shows; toured South Africa with Genevieve Ward, playing Jacques to her "La Frochard"; toured "My Sweetheart" in same colony; manager for John Barker at Theatre Royal, Bristol, Grand Nelson, and Theatre Royal, Colne, during which time produced own pantomime, "Androcles and the Lion" (which ran seventeen weeks); lessee of Theatre Royal, Colne, (compelled to give up through illness); produced own pantomimes at Reading, Cardiff, Dundee, &c.; manager, Theatre Royal, Maidenhead; manager, Gaiety Theatre, Dundee, 1904; general manager, Tivoli and Queen's Theatres, Glas-

gow, during 1904 and 1905; author of many short stories and of "The Kaithough" (toured two years), "Voice from the Grave" (toured by Denman Wood), "Romance of Waterloo," "The Artful Millionaire" and other dramas, &c. *Hobbies*: Chess, photography, painting, and writing. *Address*: Tivoli Palace Theatre, Glasgow.

ALFORD-MASON, T., actor-vocalist, mimic, hypnotist, and mesmerist; *b.* Lifton, Devon, October 30th, 1877; *s.* of Thomas Mason, builder and contractor; *m.* Annie Blake Williams, 1904; *e.* Plymouth; was originally a postal clerk and telegraphist; was introduced to the stage by Samuel Weekes, Mus. Doc., after being selected from a choir of 200 competing voices; first appeared at Oddfellows Hall, Plymouth, as vocalist and cartoonist; has fulfilled engagements with numerous minstrel companies, male voice choirs, &c.; author of numerous songs and sketches. *Favourite occupation*: Negro impersonation. *Hobbies*: Journalism, cricket, Rugby football, boating. (Publisher of *The Pierrot and Entertainers' Annual* and *The Wizard*). *Address*: 13 Portland Square, Plymouth.

ALLAN, Charles, character actor; *b.* Chislehurst, September 16th, 1852; *s.* of John Allan, East India merchant, of Calcutta; *e.* at Charterhouse; *m.* Amy Milne, of Eltham; was originally trained as a solicitor, but gained good experience as an amateur actor and made first appearance professionally (as comedian) at Theatre Royal, Brighton, April 12th, 1884; eleven years with Beerbohm Tree; has appeared in leading rôles in most of the West End theatres; has made two trips to America; appeared in "command" performances at Balmoral (presented to late Queen Victoria), and in two State performances at Windsor before King and Queen of Portugal. *Favourite part*: Sir Ludovic Trivett in "Shades of Night." *Hobbies*: Golf and country life. *Address*: Abbey Court, Abbey Road, N.W. *Clubs*: Garrick, Beefsteak.

ALLANDALE, Fred. (Frederick Arnold), light comedian and vocalist; *b.* Camberwell, July 9th, 1872; *g.s.* of James Hudson, Irish comedian, of Haymarket Theatre, &c.; *b.* of Florence Arnold; *e.* Christ's Hospital, and originally engaged as an accountant; *m.* Ella Blumé, 1900; made first appearance February, 1898, at Theatre Royal, Lincoln, as Lieut. Cunningham in "The Geisha"; has played Fairfax ("Geisha"), Dick Capel and Reggie Gower ("Circus Girl"), Bobbie Rivers ("Gaiety Girl"), Charlie Appleby ("Shop Girl"), M. Santuzzi and Paul Bennett ("Prince of Borneo"), Harvey Tucker ("San Toy"), Guy Stanley ("Runaway Girl"), Traill ("Toreador"), Pekoe in pantomime, Dublin Gaiety, 1902-3, Theatre Royal, Leicester, 1903-4, Shakespeare, Liverpool, 1904-5; Stoll tour; Bobbie Scott in "The Blue Moon," Lyric, W., 1905-6; organised White Coon Banjo Teams (al fresco) summer entertainments at Westward Ho!, Margate, Ilfracombe, Jersey, &c. *Hobbies:* banjô, golf, swimming. *Address:* 3, Blomfield Mansions, Shepherd's Bush, W. *Agent:* Arthur Hart.

ALLEN, Frank, theatrical manager; *b.* Sunderland, 1851; left Civil Service twenty years ago to join Moss and Thornton as their general manager, in which capacity he has continued through their wonderfully successful progress; assistant director and chief of staff of Moss, Stoll, and Thornton enterprises. *Recreations:* Saddle exercise and golf. *Address:* Cranbourne Mansions, Cranbourne Street, W.C. *Club:* Eccentric.

ALLESTREE, Mary (Geraldine Eddowes), dramatic actress; *b.* Derby; *d.* of Charles Kirk Eddowes, solicitor; *e.* privately; prepared for stage by Carlotta Le Clerq; first appeared about 1894 in the Welsh part in "The Love Story"; subsequently played Fawn in "The Girl I Left Behind Me" at the Adelphi, Kitty in "Charley's Aunt" at the Globe, Marjorie in "What Happened to Jones" at the Strand, the Queen in "Hamlet" at the Olympic, &c., &c. *Favourite part:* Renée in

"Under the Red Robe. *Hobbies:* Cycling and reading. *Address:* 65, Holbein House, Sloane Square, S.W. *Agent:* Blackmore.

ALLEYNE, Muriel (Flora Middleton Stanley), actress (juveniles, light comedy, and boys) and mezzo-soprano vocalist; *b.* at Ashaw Hall, Flixton, Lancashire; *d.* of Deane Stanley, mining engineer and mill and colliery proprietor; *e.* at home by governesses and tutor; received vocal training from J. Brassey Salt, organist of Chester Cathedral; made first public appearance, February, 1895, at Sutton-in-Ashfield, as Lazarillo in "Maritana"; two years with George Neilson's Grand Opera Company, playing mezzo-soprano parts; two years with J. W. Turner's Grand Opera Company; twelve months on Far Eastern tour through India, China, Burmah, and Philippine Islands, playing O Mimosa San in "The Geisha," Winifred Grey in "A Runaway Girl," Dorothy in "A French Maid," Rebecca in "Pink Dominoes," Stephanus in "The Sign of the Cross"; also played Alesia the Doll in "La Poupée," for two years with Mr. Edward Lockwood, boy in pantomime (Milton Ray), and "Cinderella," juveniles and boys in Miss Scott-Watson's *répertoire* company. *Favourite parts:* O Mimosa San and Alesia. *Hobbies:* Fishing, shooting, sport of any kind, and music. *Address:* c/o The Stage.

ALVAREZ (Albert Raymond Gourron), operatic singer; *b.* at Bordeaux; made *début* at Lyons; first appearance at Paris Opéra as Faust in 1892, followed by all the leading grand operatic rôles; for many years also a principal tenor at the Royal Italian Opera, Covent Garden, where he created parts in "Amy Robsart," "Lady of Longford," and "La Navarraise." *Address:* 83, Boulevard Berthier, Paris.

AMBIENT, Mark, dramatic author; *b.* London, 1859; *e.* University College; graduate of Cambridge, where he was coxswain of boat of his college (King's); was Vice-President of the Union, and carried off first

prize for elocution; first appeared on stage in Wilson Barrett's production of "Claudian," at Princess's, 1881; subsequently gave recitals and delivered lectures; his first play was "The Anonymous Letter," which was written in conjunction with Frank Latimer (F. B. Money Coutts), and produced by Mr. and Mrs. Lewis Waller, at a series of *matinées*, at the Lyric, 1883; author of "Christina," which was produced by E. S. Willard at Olympic, 1884, "A Little Ray of Sunshine," produced by W. S. Penley, at the Royalty, 1899, and "A Snug Little Kingdom," at the Royalty, 1904; has written many songs and recitations. *Address*: c/o Samuel French, Ltd., Southampton Street, W.C.

ANDERSON, Mary (Madame de Navarro), actress (retired); *b.* Sacramento, California, 1859; *e.* at Ursuline Convent, Louisville, U.S.A.; first appeared, when sixteen, as Juliet, and proved unsuccessful; subsequently, by dint of hard study, graduated in Shakespearean rôles, and made an enormous success in her native land; appeared in London, 1885, and made an instantaneous hit, playing (during that and subsequent visits) Hermione and Perdita in "A Winter's Tale" (supported by Forbes - Robertson), Clarisse in "Comedy and Tragedy" (specially written for her by W. S. Gilbert), Galatea in "Pygmalion and Galatea," &c.; retired, 1887, when twenty-eight, and at the height of her fame; has since resisted every inducement to return; *m.* Antonio de Navarro, 1888, and has two sons; resides at Court Farm, Broadway, Warwickshire, and prefers a quiet rural life to all the triumphs of the stage; has written "A Few Memories," and one or two magazine articles.

ANDERSON, Millar, character and comedy actor; *b.* Ireland, February 3rd, 1880; *m.* Mabel Mannering, January 20th, 1904; *e.* Royal Academy, Belfast; originally engaged in the medical profession; first appeared on August Bank Holiday, 1901, at Grand Theatre, Llandudno, playing "responsibles" with

Edward Compton; engaged by Milton Bode, 1902-3, by Robert Arthur, Christmas, 1902-3, and 1903-4, &c. Prefers Conn in "The Shaughraun" to any other part. *Address*: 43, Wilberforce Road, Finsbury Park, N., or A.A.

ANSON, Carlotta (Mrs. Wilson Howard), actress (leading business, juveniles, or heavies); *b.* London; *d.* of J. Anson, stockbroker; sister of Adeline Raby and Cecile E. Anson; *m.* to Wilson Howard, actor; *e.* at home, going to High School for examinations; played as a child in private shows and subsequently joined amateur dramatic club; then went on tour and has continued touring since, doing hard work and plenty of it. *Favourite part*: Miladi in "The Musketeers." *Hobbies*: Designing dresses and embroidery. *Address*: c/o Stage, or Era.

ANSON, Cecile E. (Mrs. John H. R. Penrose), actress (leading business and light comedy); *b.* London; sister of Carlotta Anson and Adeline Raby; *m.* to John H. R. Penrose, son of Captain Penrose, Indian Service; *e.* at private school in London; first went on the stage as a member of a London amateur dramatic club, and thence passed to the regular stage; principal engagements include lead with Dottridge and Longden ("King of Crime," 1904), Maxwell and Greville ("The Sportsman"), J. B. Mulholland, T. Morton Powell, Sara Lane, Fred Jarman, Charles Bernard, and John Douglas (in "A Dark Secret," taking the leap into real water nightly), the French maid with Cyril Maude and Harrison in "The Little Minister," and juvenile lead and star part in "Three of a Kind," 1905. *Favourite parts*: Lady Teazle, Fuchsia ("Moths"), Kitty ("The Sportsman"). *Hobbies*: Seeing good plays, reading, music, outdoor sports. *Address*: A.A.

ANSTEY, Percy (Percy Page-Phillips), actor (juvenile lead and character parts); *b.* Paris, 1876; *s.* of Captain Page, 2nd Queen's Regt.; *e.* at Felsted, St. Paul's School and Vienna University; prepared for the stage by Miss Bateman; first appeared at Adelphi Theatre in "Bonnie Dun-

dee," under the late Robert Taber; was engaged by Forbes-Robertson 1900-1, by Beerbohm Tree 1901, German Theatre 1901-2, by Martin Harvey 1902-5 (playing Horatio in "Hamlet" at Lyric Theatre, and Darnay in "The Only Way"). *Favourite part*: Captain Face in Ben Jonson's "The Alchemist. *Address*: 14, Fielding Road, Bedford Park, W., or A. A.

ANTOINE, André, actor; *b.* at Limoges, 1858; first appeared as an amateur; founded Théâtre Libre, Paris, in 1887, when he produced "Jacques Amour," followed by a large number of important plays; in 1895 appeared at the Gymnase, followed by the Renaissance and the Odéon, where he was director for seventeen years; he next opened the Menus-Plaisirs as the Théâtre Antoine, continuing the work he had begun at the Théâtre Libre; Officer of the Legion of Honour; Officer of Public Instruction. *Address*: 14, Boulevard de Strasbourg, Paris.

APPLIN, Arthur, actor and author; *b.* Chelstone Manor, Torquay; *s.* of Captain V. J. Applin, of H.B.M. Legation, Tokio, Japan; *e.* at Newton Abbot and Torquay; formerly engaged in the legal profession; *m.* to Edyth Olive, actress; appeared first at T. R. Torquay, 1888, as Parnassus in "The First Night," and Tiger in "School"; has fulfilled engagements with Messrs. Maude and Harrison, Sir Charles Wyndham, Mr. George Alexander, Miss Elizabeth Robins, and Miss Julia Neilson and Mr. Fred Terry, playing parts of John Gabriel Borkman, Falkner in "The Liars." Fifi in "Mdle. Fifi." Rollins in "Sweet Nell of Old Drury," Harabin in "The Case of Rebellious Susan," Tigellinus in "The Sign of the Cross," Michael in "For Sword or Song," M. Bréanton in "The Man of the Moment," Mr. Boston in "The Indecision of Mr. Kingsbury" at Haymarket, 1905, &c., &c.; regards obtaining a grand slam at bridge (no-trumps) as most curious event in life history. *Hobbies*: Riding, driving, and shooting. *Club*: Green Room.

ARCHER, William, dramatic critic and author; *b.* Perth, Scotland, 1856; *s.* of Thomas Archer, C.M.G., formerly Agent-General for Queensland; *e.* Edinburgh University (M.A.); called to the Bar, Middle Temple, 1883; was a journalist in Edinburgh, 1875; travelled in Australia, 1876-7; came to London, 1878; dramatic critic of *London Figaro*, 1884; travelled in Italy, 1881-2; dramatic critic of *The World* since 1884; dramatic critic of *The Tribune*, 1906; edited and translated Ibsen's prose dramas, 5 vols.; translated (with his brother, Major Charles Archer) Ibsen's "Peer Gynt"; author of "Life of Macready," "Masks or Faces, a Study in the Psychology of Acting," "The Theatrical World," 1893-7, 5 vols.; "Study and Stage, a Year-Book of Criticism," 1899; "America To-Day," 1900; "Poets of the Younger Generation," 1901. *Club*: National Liberal.

ARUNDALE, Sybil, actress; first appeared at the age of seven in pantomime at Drury Lane; subsequently appeared regularly at the West End variety houses, working with her sister Grace under the name of the Sisters Arundale; she next appeared at the Garrick, 1897, in "My Lord Tom Noddy"; another interval was passed in the halls, and she returned to the stage, in Scotland, as Oberon in Howard and Wyndham's production of "A Midsummer Night's Dream"; subsequently appeared as a Hungarian gipsy in Alhambra ballet, "Jack Ashore"; principal boy in several important provincial pantomimes; engaged by George Edwardes for the provinces, and then appeared at Gaiety in "The Toreador"; created the title-*rôle* in "My Lady Molly" on tour, and appeared in same piece when it was produced at Terry's, 1903; further engagements with George Edwardes and in pantomime followed; at Empire as *La Commère* in the *Révue*, 1905. *Address*: Empire Theatre, W.C.

ASCHE, Oscar, actor; *b.* Geelong, Australia, 1872; *e.* at Melbourne Grammar School; being of Nor-

wegian descent, went to Norway and studied for the stage under Hansen, director of the Bergen Theatre, and at Christiania under Björnson-Björnsterne, son of the great author, who told him that he was an English actor, and that it was no good playing in Norway; obtained first engagement under the late Arthur Dacre, at the Opera Comique, in "Man and Woman," 1892; the piece ran for a month, and then he joined F. R. Benson's Company in 1893, and toured with him up to 1901; while on tour in this company he met Lily Brayton, and married her; created part of Maldonado in Pinero's "Iris," at Garrick, 1901; together with his wife, joined Beerbohm Tree at His Majesty's, and played in his most noteworthy Shakespearean revivals; joined Otho Stuart at the Adelphi, and, with his wife, played lead in "The Taming of the Shrew," 1904; toured with same piece in the provinces, 1905; returned to Adelphi for production of "A Midsummer Night's Dream," which he stage-managed, and in which he played Bottom, 1905-6. *Recreations*: Swimming, boating, golf, and cricket. *Address*: 22, Elm Tree Road, N.W. (Tele. 529 Pad.). *Clubs*: Green Room; A.A.

ASH, Maie, musical comedy actress and dancer; *b.* Clapton, May 31st, 1888; *d.* of James T. W. Ash, accountant; *e.* privately; first appeared at Shaftesbury Theatre, Christmas, 1902, as Lily in "A Little Un-fairy Princess"; has played Tommy in "The Geisha," Circe ("Greek Slave"), title-rôle in "Cinderella" at Southampton (1903), Margot in "Goody Two-Shoes," at Liverpool (1904), Morning and understudy Pansy in "Cherry Girl" (Vaudeville), Angela in "The Catch of the Season," &c. *Hobbies*: Reading, music, and cycling. *Address*: Vaudeville Theatre, Strand, W.C.

ASHER, Angelo Andrew, musical director; *e.* Paris Conservatoire and R.A.M., London; musical director, Trocadero, November, 1884; Tivoli, Strand, from September, 1890, until May, 1902; Chelsea Palace since 1902; composer of the "Fan Valse," produced at Her Majesty's Theatre

promenade concerts in 1885; played before the King as pianist, 1889; conducted musical arrangements for the principal of the King's dinners to the poor at Coronation, July, 1902; member of committee of Music Hall Benevolent Fund. *Hobbies*: Long walks, dogs, freemasonry. *Address*: 3, Kennington Mansions, S.E. *Club*: Grosvenor.

ASHWELL, Lena (Mrs. Arthur Playfair), actress; *b.* 1872; *e.* in Canada; *d.* of Captain Pocock, R.N., afterwards a clergyman in the Church of England; *e.* Toronto, Switzerland, and Royal Academy of Music; on the advice of Ellen Terry, who examined her in elocution, she abandoned music for the stage; *m.* Arthur Playfair, actor; first appeared at Grand, Islington, in "The Pharisee," 1891; then toured with George Alexander in "Lady Windermere's Fan"; afterwards appeared with Arthur Dacre and Amy Roselle in "Man and Woman," 1893; with Irving at Lyceum, in "King Arthur," as Elaine, in 1893, and in 1896 in "Richard II."; at the Princess's in "The Crystal Globe," 1898; with Wilson Barrett at the Lyceum in "Man and his Makers," 1899, and in "Wheels Within Wheels," by Carton, at the Court in the same year; created principal character in H. A. Jones's "Mrs. Dane's Defence," at Wyndham's, 1900; played the leading female rôles in "Dante," with Irving at Drury Lane, and in "The Resurrection," at His Majesty's, with Beerbohm Tree, 1903, and "The Darling of the Gods," in the same year; "Leah Kleschna," at Wyndham's, 1904-5; is one of our finest emotional actresses; arranged to go into management with William Greet, 1905-6. *Address*: 4, Portman Mansions, Gloucester Place, W.

ATHERLEY, Frank, actor; before taking to the stage was an officer in the army, and served under Sir Charles Warren in Bechuanaland Expedition of 1884; his first appearance behind the footlights was with Beerbohm Tree at Haymarket; afterwards toured United States as leading man to the well-known American actress, Georgia Cavan; then

starred in South Africa; on his return to London was engaged by Charles Wyndham at Criterion, playing light comedy parts and understudying his manager; played the hero in "The Price of Peace," at Drury Lane, 1900; he returned to Beerbohm Tree at His Majesty's, 1903, and played in "The Red Lamp"; since then has occasionally appeared in London, and has also toured in America with Sir Charles Wyndham. *Recreation*: Motoring. *Club*: Green Room.

ATKINSON, Harry (Harry Atkinson Fitts), "Australian Orpheus," variety artist; *b.* Melbourne, Australia, October 8th, 1866; stepson of Thomas Hewkett, doctor of medicine; *e.* at Carlton College, Melbourne; spent early days in a mercantile office; prepared for the stage on the advice of John Lawrence Toole and Frank Thornton, and appeared first at the old Trocadero, 1892, as an imitator of musical instruments. *Address*: 76, Sutherland Avenue, Maida Vale, W. *Club*: Savage. *Agents*: Nathan and Somers.

ATOM, Willie (William Henry Warren), comedian (height, 4ft. 4in., and not deformed in any way); *b.* Bayswater, June 4th, 1875; *e.* at Eagle House, Stamford Hill; previously engaged as a clerk; embarked on professional career without previous training, beyond a few lessons in dancing, and first appeared in public at a small hall at Buxted, Sussex; past engagements include a season at New Theatre, St. Martin's Lane, in "Alice through the Looking-glass"; toured as George Porter in Cyril Maude's "Beauty and the Barge" company, 1905; prefers precocious boys' parts to any others. *Hobbies*: Photography, music, and walking. *Address*: 26, St. George's Road, Brighton.

ATWOOD, Alban (Alban Gwynne Atwood), actor (light or eccentric comedy, heavies, &c.); *b.* Kensington; *s.* of W. Alban Atwood, M.D., who was co-bail with Lord Rivers and Guildford Onslow, M.P., for the Claimant in the famous Tichborne

trial; was formerly a ward in Chancery, and is directly descended from the famous Sir John Atwood and Sir Thomas Atwood; brother of the late Roland Atwood; *m.* 1901 to Alice Emma G. Smith; *e.* at King's College School, Winchester House School, prepared for Lancing College in France, and two years at Army crammers; never prepared for the stage in any way; first appeared in 1899 at Stourbridge, Worcestershire, as the Dude in "Muldoon's Picnic"; part author of "Oh Susannah," "Naughty Rosina," "The Little Culprit," "Lessons in Lovemaking," "The Rabbit Pie," &c.; late of Adelphi Theatre, John Hare's, Mr. and Mrs. Kendal's, W. S. Penley's, Mrs. Langtry's, and Ben Greet's companies; most exciting experience occurred when shipwrecked on voyage to America in 1895. *Favourite part*: the King in "A Royal Family." *Hobbies and Recreations*: Playwriting, golf, and bicycling. *Address*: c/o H. Blackmore, 11, Garrick Street, W.C., or C. St. John Denton, Maiden Lane, W.C. *Club*: Green Room.

AUBREY, Mrs. W. (Mrs. W. Aubrey Chandler), actress (old women and character parts); *b.* Seend, Wilts, February 23rd, 1838; *d.* of John Little, farmer; *e.* at private school at Kettering; *m.* W. Aubrey Chandler, actor; prepared for stage by three years' hard work in connection with the Norwood Anomalies, the Strolling Players, the Halbrake, the Kensington, and other London amateur clubs; first appeared at the Windsor Theatre, 21 years ago, as the Nurse in "Romeo and Juliet" (which is still her favourite part); made her first tour in a fit-up with Lawrence Smythe; two tours with Rebecca Deering; while her husband was playing in stock at Margate, she was invited to stay with Sarah Thorne, who engaged her to play Pert in "London Assurance," &c.; subsequently toured with Constance Abbott, Inez Howard, and other managers; toured own company in farcical comedy, and experimented with Shakespearean productions, gaining experience at disastrous

cost; subsequently played in sketches in the halls; made London appearances at Novelty and Olympic with Edward Terry. *Hobbies*: Gardening and long walks. *Address*: c/o W. Aubrey Chandler, Kirby Cross, Weeley R.S.O., Essex.

AUCKLAND, Marie (Mrs. Charles Herrick Jennings), leading actress; *b.* Bishop Auckland; *d.* of Horace Butler and Annie Sinclair, actor and actress, at one time proprietors of several Northern theatres; *e.* at St. Mary's Convent, Newport, Mon.; *m.* April, 1903, to Charles Herrick Jennings, of Theatre Royal, Darlington; born and bred in the profession, was well grounded by her parents in elocution, Shakespeare, and fencing; carried on stage at age of three weeks as infant in arms; has enjoyed a career of steady hard work and good luck, having never known what it is to be "out," and never absent from the bill through illness; has starred for the last five years in her husband's companies, and proved most successful as an emotional character lead. *Favourite parts*: Ophelia, Portia, Cordelia, and The Fool. *Hobbies*: Swimming and all outdoor sports. *Address*: Theatre Royal, Darlington.

AUGARDE, Adrienne, actress; niece of Amy Augarde; after singing in the chorus of some of George Edwardes's companies, was promoted to parts on tour; coming to London, was given a leading rôle in the "Duchess of Dantzic" at Lyric, 1903; created title-rôle in "Lady Madcap," at the Prince of Wales's, 1904; selected by George Edwardes for one of the Little Michus in the piece of that name at Daly's, 1905. *Address*: Daly's Theatre, W.C.

AUSTEN-LEE, Cyril, actor (lead and light comedy); *b.* Windsor, October 25th, 1870; *e.* at Clewer House, Windsor and at Cambridge, with a view to entering the Church; at age of 21 played Malvolio in "Twelfth Night," supporting Mrs. Patrick Campbell; also appeared as Henri de Flavigneul in "The Ladies' Battle," with Lady Monckton, in the same year, under the management of Ben Greet; Jack Fortinbras in "As

in a Looking Glass; Horace Parker in "A Message from Mars." *Favourite part*: Svengali in "Trilby." *Hobbies*: Riding and driving. *Address*: Yvanhoe, Brixham, South Devon.

AUSTIN, George (Ross Johnstone Smith), juvenile or character actor *b.* Calcutta, November 1st, 1879; *s.* of Captain James Smith, of Leith, and Amy Johnstone Smith, teacher of dancing, of Edinburgh; *e.* at Edinburgh; *m.* Marie Florence, December 9th, 1905; first "walked on" in chorus of J. W. Turner's English Opera Co. (with part of page in production of "Rose of Castille") at Theatre Royal, Edinburgh, 1896; subsequently became midshipman in merchant service, in which he rose to rank of third officer; was induced by success as singer at seamen's concerts in Australia, New York, San Francisco, and South Africa, to adopt stage as a profession; made first professional appearance with Fredk. Warde at California Theatre, San Francisco; later on joined Henry Millar and Margaret Anglin in "The Only Way" at the Columbia; returned to England, 1903, and toured Scotch fit-ups; engaged by T. Arthur Jones, for "Life's Sweetest Sin" Co., with which he toured as acting manager for twelve months; acting manager for Arthur Gibbons' "Off the Rank" Co.; Agazil in Wm. Maclaren's production of "Claudian," 1905-6. *Hobbies*: Football and seamanship. *Address*: 34, Elder Street, Edinburgh.

AUSTIN-LEIGH, Anthony, leading actor and manager; *b.* N. London, 1860; *s.* of a solicitor; *e.* at Bruce Castle and King's College, London; *m.* Emmie O'Reilly, actress; originally in Civil Service; graduated in amateur societies; studied for the stage under Mrs. Chippendale and Miss Glynn; attended stage class for a few weeks at the School of Dramatic Art, Argyle-street, W.; made first public appearance at school (female rôles); first public performance for payment (which he never received) at Windsor, 1881; hovered for some time between professional and amateur status; has since played in most

London and practically all provincial theatres, and in the Colonies, but never had the good (or evil) fortune to be in any long run; has played majority of Wyndham's, Tree's, Alexander's, and Hawtrey's parts in old comedy, standard drama and Shakespeare; achieved some notice by series of high-class tours and revivals in suburban theatres in their early days; prides himself on being a versatile rather than a speciality actor; was advised by *The Era* in 1883 to "shun the foot-lights in the future," which he regards as good advice, unhappily not taken; prefers acting in répertoire and producing plays to any other occupation. *Hobbies*: Writing and riding. *Address*: 27, Belsize Grove, N.W.

YNESWORTH, Allan (E. Abbot Anderson), actor; *b.* at Royal Military College, Sandhurst; *s.* of General E. Abbot Anderson; *e.* at Chatham House, and in France and Germany; prepared for the stage by serving for a term of three years in Sarah Thorne's stock company; first appeared in London, 1888, under Messrs. Hare and Kendal at St. James's Theatre; has since played at most of the leading West-End theatres, and has frequently figured in star casts (for examples, in "The Silent Battle" at the Criterion, "Money" at the Garrick, and "Caste" at Haymarket). *Favourite part*: Charles Surface. *Hobbies and recreations*: Shooting, riding, motoring, gardening, golfing, fishing. *Address*: A.A. *Clubs*: Garrick, Beefsteak.

YNSTEY, Howard, pianist and musical director; *b.* London, March 29th, 1864; *b.* of Mme. Slapoffski (prima donna, grand opera) and Philip Williams (actor), nephew of late Henry Haigh and Mme. Haigh-Dyer (grand opera singers); *e.* at Mercers' School, E.C.; trained privately for the musical profession; first appeared publicly as pianist, 1880; subsequently toured with various theatrical companies as musical director, and then organised string bands for public and private engagements; conductor of Anglo-

Viennese and Rákóczy Blue Hungarian Bands; concert and entertainment organiser. *Address*: Eversley House, Anerley Park, S.E. (*Telegraphic address*: Aynstey, London.)

AYTOUN, George (George Aytoun Atkinson), dramatic and variety agent; *b.* Edinburgh; *s.* of the late Geo. Aytoun Atkinson, captain and dock master; *e.* at Edinburgh; originally occupied as commission agent, then decided to go on the stage; appeared first at Scotia Music Hall, Glasgow, 1875, as negro comedian; subsequently at Crystal Palace, Aquarium, Oxford, Paragon, Canterbury, and with both Moore and Burgess and Mohawks as comedian, and in pantomime at Grand, Islington, Elephant and Castle, Crystal Palace, Theatre Royal, Newcastle; Theatre Royal, Oldham; Theatre Royal, Leeds, and Cardiff; appeared six consecutive seasons at Earl of Dudley's *fêtes*, Dudley Castle; has worked the Moss, Stoll, Barrasford, and Livermore tours many times, and appeared at all principal variety theatres; engaged artistes, rehearsed and produced minstrel troupe at 27 hours' notice at Palace, Douglas, Isle of Man; has played male and female parts in nearly every line (both black and white), written pantomimes, sketches, and songs, produced, stage-managed, and run own companies. *Address*: 22, Wilson Road, Camberwell, S.E.

BAILEY, Gordon, actor (Shakespearean, legitimate and modern plays); *b.* Birmingham, 1875; *s.* of Dr. Thomas Bailey, of Birmingham; *e.* Mason's College, Birmingham; *m.* 1900 Lucy Wilson (sister of Alice de Winton and of Dora de Winton); prepared for the stage by working in many répertoire companies, playing nearly 100 parts in Shakespeare and old English comedy during first five years' work; first appeared in public, 1894, in stock season at Birmingham; has played over 200 parts, mostly leading juvenile; has toured round the world in conjunction with Miss Lucy Wilson, and played through greater part of North America and

Australia. *Recreations*: Cycling and boating. *Address*: A.A.

BAIRD, Dorothea (Mrs. H. B. Irving), actress; *b.* 1875; *d.* of John Foster Baird, barrister-at-law; *m.* H. B. Irving, 1896; her first appearance on the stage was at Haymarket, 1895, with Beerbohm Tree, in George du Maurier's "Trilby," for which she was especially selected by the author, who saw in her the realisation of his own sketches of the character; was highly successful, and decided on adopting the stage as a profession; has since appeared at most of the leading West End theatres, among her important engagements being her appearance under her first manager, Beerbohm Tree, at His Majesty's, in "A Midsummer Night's Dream," 1900; in "The Wedding Guest" at Garrick, 1901; and in various parts at Duke of York's, under Charles Frohman; Mrs. Darling, in "Peter Pan," at Duke of York's, 1904-5; Acte in "Nero," His Majesty's, 1906. *Address*: 1, Upper Woburn Place, Tavistock Square, W.C. (*Tele.*: 3360 Central).

BALFOUR, Ethel (Ethel Alice Winton), actress; *b.* Fulham, 1885; *d.* of Samuel Winton, operatic composer, and Elizabeth Winton; sister of Edith Balfour; *e.* at Wood Green College; first appeared at Windsor in drama "For her Sake"; toured in "Drink," "East Lynne," &c.; appeared with Bert Rush in dramatic sketch, "The Fatal Mark," 1903; has also supported him in several of his concert tours. *Recreation*: Cycling. *Manager*: Bert Rush, 86, Disraeli Road, Putney, S.W. *Address*: 16, Delaford Street, Fulham, S.W.

BALMAIN, Rollo, actor manager; *b.* in Scotland in the 'sixties; *s.* of Andrew Balmain, gentleman; *e.* at Sandbach School; *m.* Sara Mignon; studied under Hermann Vezin for elocution and was prepared for the stage by playing hundreds of parts in all kinds of plays; has played practically all Wilson Barrett's parts, as well as most leading rôles in Drury Lane and Adelphi dramas;

first appearance in West End was at Princess's, as Jack Yeulett in revival of Wilson Barrett and Henry Arthur Jones's drama, "Hoodman Blind"; was the creator of many parts in romantic and domestic drama; toured provinces as leading man with own companies for years; has held leases of several important theatres, including Theatre Royal, Plymouth; is a member of the committee of Touring Managers' Association. *Address*: A. A.

BANCROFT, Sir Squire Bancroft, K.B., actor-manager (retired); *b.* May 14th, 1841; childhood was passed in some luxury, but father's early death greatly changed circumstances; after being educated at private schools in England and France, went upon stage (at Birmingham) in January, 1861; was successful from the start, and played every kind of part in provinces, with all leading actors of the day; first appeared in London at old Prince of Wales's Theatre, 1865, and was prominently associated with production of the Robertson comedies on marriage with Marie Wilton, 1867, undertook the burden of management of their theatre, and proved eminently well-fitted for the task, in spite of his youth; after Robertson's death, 1871, he enjoyed an unbroken run of successes; was founder of modern methods of stage management, as shown in splendid revivals of "Money," "School for Scandal," and "Masks and Faces"; also the inventor of the ten-shilling stall; ("No other managers showed such self-abnegation as the Bancrofts; they surrounded themselves with the best artistes of the day, and constantly played inferior characters themselves, but proved themselves artistes of the first rank when occasion needed"); his performance of Triplet in "Masks and Faces" was universally admitted to be finest ever seen; bought lease of Haymarket Theatre, 1879, and rebuilt house internally at great cost; with the single exception of David Garrick, is the only actor who has realised a fortune solely in his own theatre, without the aid of provincial or American tours; retired from management at early age of 44.



SIR SQUIRE BANCROFT.

Haines.

(in 1885); has since played with Henry Irving and John Hare, but his best work may fairly be regarded as left undone; by dramatic rendering of Dickens's "Christmas Carol" has given over £15,000 to hospitals; knighted by Queen Victoria (on recommendation of Lord Salisbury) in 1897, for "notable services to his profession"; elected President of the Actors' Association, 1905, in succession to Sir Henry Irving. *Recreations*: Walking and cycling. *Clubs*: Green Room (of which he is president), Garrick, Beefsteak, and M.C.C. *Address*: 18, Berkeley Square, W.

BANCROFT, Lady (*née* Marie Effie Wilton), dramatic actress (retired); *d.* of Robert Pleydell Wilton, a provincial actor and a member of a well-known Gloucestershire family; *m.* Squire Bancroft Bancroft, actor-manager, 1867; was trained for the stage as a child in the provinces, and gained the notice of Macready on his farewell tour, while Charles Kemble, when she played Prince Arthur in "King John" at the Manchester Theatre Royal, called out aloud from his box, "That girl will be a great actress;" first appeared in London at the Lyceum as the boy Henri in "Belphegor"; afterwards became the idol of the public as "The Queen of Burlesque" in the celebrated series by H. J. Byron at the Strand, until 1865, when she entered upon her memorable management of the old Prince of Wales's Theatre, off Tottenham Court Road (on the site now occupied by the Scala); here she soon released herself from the trammels of burlesque, courageously produced the Robertson comedies ("Caste," "School," &c.), which were destined to have so great an influence on the future of the stage, and "proved herself, to the amazement of everyone, to be the finest comedy actress in London"; her marriage with Mr. Bancroft, one of the leading members of her company, and a man of profound judgment, was followed by a long list of successes at the Prince of Wales's and subsequently at Haymarket, to which they migrated in

1880; retired from management 1885, and has seldom acted since; in 1897 Lady Bancroft shared the honour Queen Victoria conferred upon her husband, which they had jointly earned. *Address*: 18, Berkeley Square, W.

BANDMANN-PALMER, Mrs.; *m.* Daniel Bandmann, 1869 (died 1905); made her *début* at Strand, 1864, as Pauline in "Delicate Ground"; then played Juliet at Lyceum for entire season; after her marriage to Daniel Bandmann, 1869, accompanied him on his American and Australian tours, playing in an extensive repertory of Shakespearean and other *rôles*; gave a performance at Berlin before eight royal personages 1887, and was personally complimented by the Crown Prince Frederick William (afterwards the Emperor Frederick); returning to England, played Lady Macbeth with E. S. Willard at Olympic; has toured her own company for the past seventeen years, with a classical repertory, the great feature of which was her production of "Hamlet," the title-*rôle* of which she has played over 500 times. *Address*: c/o *The Stage*, or *Era*.

BARBOR, Dorothy Douglas (see Douglas Barbor).

BARCLAY, Arthur J., manager; *b.* Alington, Devon; *y.s.* of late Captain George Keith Barclay; *e.* by private tutor; *m.* Bertha Bacchus; started life as a pupil in the art studio of Mr. Rimbault, in Danes Inn; worked for some time as draughtsman and engraver on the *Illustrated London News*, *Art Journal*, *Engineer*, and *Engineering*; indoor life proving injurious, after a severe illness, he drifted towards the stage and toured the smallest towns for some years, playing hundreds of widely differing parts, including Pete in "The Octoroon," Nathaniel Glover in "Our Flat," the Softy and Rip; last appearance on legitimate stage was in Robert Pateman's production of Sims's "City of Pleasure" at Prince of Wales's, Birmingham; then became manager for Keith, Prowse

and Co., in connection with various enterprises; superintendent of entertainments and side-shows with Imre Kiralfy at Victorian Era Exhibition, Earl's Court, 1897; resident manager Croydon Palace of Varieties, 1898; manager "Cinderella" pantomime company for St. John Denton; resident manager Granville, Walham Green, in 1899; secretary and manager (for Keith Prowse) Folkestone Pier, 1902; resident manager Walthamstow Palace since 1903; was formerly member of Hammersmith Board of Guardians (chairman of Workhouse and Infirmary Committee), and representative of Hammersmith on the Board of Managers of the West London District Poor Law Schools; a founder and secretary for 16 years of Hammersmith Lodge of Freemasons. *Address*: Parkside, The Drive, Walthamstow.

BARKER, H. Granville, actor, playwright, and manager; *b.* London, 1877; first appeared publicly at Harrogate, 1891; was prominently associated with the work of the Stage Society and the Elizabethan Stage Society; played in "English Nell" and in "Becky Sharpe" at Prince of Wales's in 1901; was one of the first actors to be associated with production of the plays of George Bernard Shaw, appearing in original productions of "Captain Brassbound's Conversion," "Candida," and "The Man of Destiny," before "G. B. S." had become the fashion; joined J. E. Vedrenne, 1904, in management of Court Theatre, which has become famous in contemporary theatrical annals not only for its finished production of Shaw's plays, but also of classical works and plays by authors who are likely to obtain high reputation; they have, in fact, established a theatre where dramatic work of the highest order has been achieved; author of "The Marrying of Anne Lester," and "The Voysey Inheritance," and part-author, with Berte Thomas, of "The Weather Hen," and several other plays; is an actor of great subtlety and finish. *Clubs*: Green Room and National Liberal. *Address*: Court Theatre, S.W.

BARNES, J. H., actor; made first appearance on the stage at the Lyceum in a small part in "The Bells," appearing as Henry Irving's double; various provincial engagements followed till in 1874 he accompanied Miss Neilson to America as leading man, and in the following year formed one of her company in Canada; reappeared at Lyceum with Mary Anderson in "Ingomar," 1883, and played lead with her in the whole of her *répertoire*, and accompanied her to America; engaged by the Kendals at St. James's, 1886; joined Grace Hawthorne in 1887 at Princess's, and went with her to America; after his return reappeared at the Princess's in "Proof" and "Master and Man," followed by a series of provincial engagements; during more recent years has frequently played with Irving at the Lyceum, and accompanied Sir Henry to America; has appeared in several of the Court productions, under Vedrenne and Barker, and is a favourite reciter at Queen's Hall Concerts, &c.; during 1905 he went to America under engagement to Charles Frohman; he has written a quantity of verse, including a serious poem, "The Mission of Judas," and a lament on the death of Queen Victoria. *Club*: Green Room (of which he is an original member).

BARNETT, Orlando, character and comedy actor; *b.* Twickenham, 1867; *e.* Merchant Taylors' School; *m.* 1900; first appeared at Kettering, Boxing Day, 1888, in utility part in "Nina" with Mrs. Kennion; played Zerman in "Hedda Gabler" with Elizabeth Robins; Nikola in "Arms and the Man"; Benjamin Goldfinch in "A Pair of Spectacles"; Eccles in "Caste"; Talbot Champneys in "Our Boys," &c. *Address*: A.A.

BARRACLOUGH, Sydney, actor and vocalist; *b.* York, 1869; *e.* Peterborough, obtained a three years' scholarship at New College, Oxford, where he was a chorister in the chapel; came to London, and for a few months sang in concerts and oratorios; in 1886 accepted a place in the chorus at Drury Lane in "Frigoli," and later a similar position

in "La Béarnaise," at the Prince of Wales's; from 1887 to 1890 he played a number of light comedy parts in the provinces with various managers, one of whom was Willie Edouin, who engaged him to play Clarence Vane in "Our Flat"; when "Turned Up" was revived at the Strand, he played Ned Stoddam; and subsequently appeared at the same theatre as Fred Danby in "Our Daughters," Claude d'Elmont in "A Night's Frolic," and also in "The Late Lamented"; after this he again devoted himself to the study of music and voice production; played the principal baritone rôle in "Florodora" at the Lyric, 1900, and afterwards in "The Silver Slipper"; appeared in "Sergeant Brue," at the Strand, 1904. *Address*: A.A.

BARRASFORD, Thomas, theatrical manager; *b.* Jarrow-on-Tyne, 1860; *s.* of Mr. Barrasford, hotel proprietor; *e.* Newcastle; *m.* (secondly) Maude D'Almaine, soprano vocalist; originally became connected with theatrical work through organising and managing a minstrel troupe, with which he toured extensively in the North of England in the late 'seventies; his first theatrical venture was in connection with a small wooden theatre, which he built in conjunction with a partner, in his native town of Jarrow; subsequently formed a limited company and acquired the Palace, Newcastle, of which he became managing director; after establishing this on a firm basis, he acquired an interest in the Leeds Tivoli, Hull Alhambra, and other halls; acquired the old Château D'Eau, in the Place de la République, Paris, which he opened as the Alhambra, in January, 1905, and has since conducted most successfully, thereby justifying his daring enterprise in being the first English manager to attempt to conduct a Parisian variety theatre; in January, 1905, opened the Lyceum, Strand, as a variety theatre, relinquishing the management in favour of his wife in the autumn of the same year; is also interested in the Brighton Hippodrome, Glasgow Palace, Liverpool Hippodrome, Liverpool Lyric, Birmingham Hip-

podrome, Bristol Empire, St. Helens Hippodrome, and Britannia Theatre, Hoxton, which, with the houses previously named, now constitute the Barrasford tour; in 1905, arrived at a working arrangement with Frank Macnaghten, under which the "barring clause" is worked to the mutual advantage of the Barrasford and Macnaghten enterprises. *Hobby*: Racing; is the owner of a number of race-horses, including Little Grafton (who won eight out of nine races in succession), Bencher (winner of the Indian Viceroy's Cup), Helm, Fancy Man, &c. *Addresses*: 11, Leicester Place, Leicester Square, W. (*Telephone*: 6824 Gerrard; *Telegraphic*: "Barrasford, London"); Hippodrome House, Brighton. *Club*: Eccentric.

BARRASFORD, Mrs. (Maude D'Almaine); *b.* in London of Irish parentage, her mother being Mary Townley, a popular *prima donna* of her day; *m.* Thomas Barrasford, music hall manager; made first appearance at the age of eight, and had a long and valuable experience in the music halls, opera, drama, and burlesque; at the age of seventeen sang the leading rôles in "Faust," "Maritana," "The Bohemian Girl" and other operas, and was regarded as the youngest and most accomplished *prima donna* of her day; since her marriage has been but little upon the stage, but has assisted her husband in the control of his numerous enterprises in London, Paris, and the provinces, and conducts the Brighton Hippodrome with great success; assumed the management of London Lyceum, 1905, and produced the ballet, "Excelsior." *Address*: Lyceum Theatre, W.C.

BARRIE, James Matthew, dramatist and novelist; *b.* Kirriemuir, N.B., 1860; *e.* at Dumfries and Edinburgh University; *m.* 1891, Mary Ansell, actress, who was appearing in the caste of his play, "Walker, London," produced at Toole's, 1890; also author of numerous novels and of the plays, "The Professor's Love Story," produced by E. S.

Willard, 1895; "The Little Minister," Haymarket, 1897; "The Wedding Guest," Garrick, 1900; "Quality Street," at Vaudeville; "The Admirable Crichton," Duke of York's; and "Little Mary," Wyndham's; all in 1903; "Peter Pan," Duke of York's, 1904, and "Pantaloone" and "Alice Sit-by-the-Fire," at the same theatre, 1905. *Recreation*: Cricket. *Clubs*: Athenæum, Garrick, Reform.

BARRINGTON, Rutland (George Rutland Fleet); actor; *b.* Penge, 1853; *s.* of John George and Esther Faithfull Fleet; nephew of Emily Faithfull; *e.* private tutor and Merchant Taylors' School; from fourteen to twenty-one was engaged in the City; first appeared in "Clancarty," under Henry Neville's management, at Olympic, 1873; joined Mrs. Howard Paulin her entertainment, 1875, remaining with her for four years; became a member of D'Oyly Carte's Company at Opera Comique, creating part of Dr. Daly in "The Sorcerer," 1878; migrated with the company to the Savoy, where he sustained leading parts in "Pinafore," "Patience," "The Pirates of Penzance," "The Mikado," and "Rudigore"; played in several revivals at the Savoy until October, 1888, when he left D'Oyly Carte's Company to undertake management of St. James's Theatre, producing Gilbert's drama, "Brantingham Hall"; returned to Savoy and appeared as Giuseppe in "The Gondoliers," which ran from December, 1888, until June, 1891, and ended the memorable series of Gilbert and Sullivan operas, played in unbroken succession for twelve years; appeared in "The Nautch Girl," by Solomon and Dance, 1892, playing the Rajah of Chutneypore; joined George Edwardes at Daly's, in 1896, appearing in "The Geisha," "The Greek Slave," "San Toy," "The Country Girl," and "The Cingalee"; in 1905 played at the Coliseum in two short musical sketches, and in August of same year appeared at the Criterion in "The White Chrysanthemum"; wrote version of Kingsley's "Water Babies," produced at Garrick, 1902; also author

of numerous short pieces and duologues, magazine articles and songs, and was at one time a regular contributor to *Punch*. *Recreations*: Golf and painting. *Clubs*: Baldwin and Raleigh.

BARTET, Jeanne Julia, French dramatic actress, Sociétaire of the Comédie Française; Knight of the Legion of Honour; *b.* Paris, 1854; joined the Paris Conservatoire, 1872, as a pupil of Régnier; made her first appearance on the stage 1873, at the Vaudeville Theatre, in the rôle of Vivette, in "l'Arlésienne"; interpreted Lea in Sardou's "Daniel Rochat" at the Comédie Française, 1880; has appeared successively in such classic or modern masterpieces as "Iphigénie," "L'Ecole des Maris," "Adrienne Lecouvreur," "Hernani," "Le Roi s'Amuse," "Francillon," "La Souris," "Denise," "Les Femmes Savantes," "Le Gendre de M. Poirier," "L'Etrangère," &c. *Address*: 16, Rue du Général-Foy, Paris.

BARTH, Cecil (Cecil Walenn), general manager; *s.* of W. H. Walenn, C.E., F.C.S., F.I.C.; nephew of Mme. Alice Barth, operatic artiste; *b.* of Chas. R. Walenn; *e.* City of London School; previous to going on stage had good banking and railway experience; made first professional appearance at Gaiety Theatre, 1881, as the Marquis in "Les Cloches de Corneville" (children's company); light comedy and juveniles for five years at Criterion and on tour; manager of musical section for Sir Augustus Harris, at Olympia, 1896; general manager Alexandra Palace, 1897—8; general manager Promenade Concert season at Covent Garden Opera House, 1900; toured H.M. Guards' Bands, 1899—1900; general manager Palace Pier, Brighton, 1901—2; general manager for Bert Coote at Princess's Theatre and for provincial tours, 1903—5; toured own companies, autumn, 1905. *Favourite occupation*: Management. *Hobbies*: Music, swimming, tennis, chess, bridge. *Address*: 8 Melina Place, St. John's Wood, N.W.

BARTLE-FRERE, Gladys (see Frere).

BARTLETT, J. J., actor (principal heavies and character); *b.* Liverpool; *s.* of John Howell Bartlett, wine merchant; *e.* at The Hermitage, Bath; originally engaged in commerce; first walked on at Princess's Theatre, August, 1883; has fulfilled engagements with Wilson Barrett, Sir Charles Wyndham, Lewis Waller, Otho Stuart, E. S. Willard (American tour), Murray Carson, Olga Nethersole, Mrs. Lewis Waller, and other managers; spent several years touring in the provinces, and has played in several stock seasons at Coronet, Camden, Northampton, Lyric, Hammer-smith, &c. *Address:* c/o Art and Book Co., 28, Ashley Place, Westminster, S.W. *Clubs:* Green Room, A.A.

BARTON, Dora (Dora Brockbank), actress; *b.* London; *d.* of John B. Brockbank and Mary Barton (Mrs. Brockbank); sister of Naomi Barton; *e.* Bedford Park High School; first appeared at Court, Liverpool, September 2nd, 1892, as the child Suzanne in "A Man's Shadow," with Beerbohm Tree; principal engagements have been in "Editha's Burglar," Haymarket, 1894; Lyceum, with Forbes-Robertson, 1896; Adelphi, 1895, "My Innocent Boy," Royalty, 1898; "Brother Officers," Garrick, 1898; Dora, in "Hearts are Trumps," Drury Lane, 1899; "The Wilderness," St. James's, 1901; Joan in "Sweet and Twenty," Vaudeville, 1901; Hermia, "Midsummer Night's Dream," Manchester, 1901; Bonita, "Arizona," 1902; American tour with Mrs. Langtry, 1902; "Glittering Gloria," Wyndham's, 1903; "Rich Mrs. Repton," 1904; with Ada Reeve, Criterion, 1904; "Master of Kings-gift," Avenue, 1904; "The Mountain Climber," Comedy, 1905-6. *Hobbies:* All outdoor sports. *Address:* A.A.

BARTON, Mary (Mrs. J. B. Brockbank), actress *b.* and *e.* in London; *m.* 1878, John B. Brockbank; mother of Dora and Naomi Barton; first appeared on stage as Grace Marlow

in "The Great Divorce Case," under Wyndham's management at Cardiff, 1878; engagements with Wilson Barrett, Charles Warner, Beerbohm Tree, Forbes Robertson, Charles Frohman, and Rutland Barrington; American tour with Mrs. Langtry; played in "The Liars" with Wyndham, Abbess in "Cyrano de Bergerac"; Madame Berton in "Leah Kleschna," at New, 1905, &c.. *Hobbies:* Needlework, gardening, music. *Address:* c/o Stage, or Era.

BASSETT, Leon, musical director; *b.* London, March 31st, 1870; entered theatrical life at age of fifteen as a drummer at Elephant and Castle Theatre; subsequently migrated to Surrey Theatre; thence to Sadler's Wells, and then to the Canterbury, where he became a pupil of E. Bosanquet and developed, by way of second violin, into first violin, and finally into leader; was then appointed musical director Folkestone Pier; opened Gaiety, Chatham, as musical director, with Mr. Channie; while there gave a series of Sunday concerts, being the first to start entertainments of this kind in variety theatres; subsequently musical director at Grand, Gravesend, Empire, Bristol, and Palace, Croydon; musical director Palace, Camberwell, since 1901. *Hobbies:* Keen on sport of all kinds; has won several first prizes at swimming contests; also captained several local cricket and football teams. *Address:* 19, Brunswick Square, S.E.

BATEMAN, Miss (Mrs. Crowe), actress teacher of elocution and dramatic art; *b.* Baltimore, U.S.A., October 7th, 1842; *d.* of Colonel Bateman, theatrical manager, for many years lessee of the Lyceum Theatre, Strand; sister of Mrs. Edward Compton (Virginia Bateman); *m.* George Crowe (son of Eyre Evans Crowe, editor of the *Daily News* and friend of Thackeray), October 13th, 1866; made her first appearance in America at the age of five, with a sister aged three; subsequently gained experience in several stock companies; was brought to London, with her sister, by P. T. Barnum in 1851, when eight years

old, appearing at the St. James's in the fifth act of "Richard III.," and subsequently at Drury Lane in other Shakespearean plays; attended school in St. Louis, U.S.A., when 15 years of age; on leaving school appeared with her mother in a version of Longfellow's "Evangeline" at Winter Gardens Theatre, New York; became famous for her playing in "Leah" (a translation by Augustin Daly from the German of Mosenthal), which she played for twelve months in America and subsequently for nine months at the Adelphi, in London, and on tour; has ever since, in the public mind, been closely associated with same play; appeared as Julia in "The Hunchback," at Adelphi, 1865; and Bianca in "Fazio," by Dean Millman; title-rôle (1868) of "Mary Warner" (specially written for her by Tom Taylor) at Haymarket; then under management of Buckstone (with Miss Bateman as star, supported by stock company); played Lady Macbeth with Irving at Lyceum, under management of Mrs. Bateman; for several years, during long illness of her husband, Miss Bateman lived at Portsmouth, where she was closely associated with late Father Dolling; since 1892 has conducted a school of dramatic acting, in which many members of the profession have received their earliest training; is also on the staff of Beerbohm Tree's School of Acting. *Address*: 88 Philbeach Gardens, Earl's Court, S.W.

BATEMAN, Virginia (Mrs. Edward Compton), actress; *d.* of the late Colonel Bateman, formerly manager of the Lyceum; first appeared at Lyceum, as Fanchette in the play of that name, and afterwards in the principal rôles with Irving during the management of her father; she subsequently married Edward Compton (*q.v.*), and has been for many years leading lady of the Compton Comedy Company, touring all over the provinces and America, and appearing occasionally in London. *Address*: 1, Nevern Square, S.W.

BAWTREE, Arthur, actor; first appeared with Rutland Barrington at

St. James's, 1888, walking on in "The Dean's Daughter"; commenced his first touring engagement with Charles Harbury and Helen Mathews' Shakespearean company, 1889, then followed engagements with Miller and Elliston, Cuthbert and Cobb, and Charles Dornton, during which he played leading and juvenile parts; toured with Kyrle Bellew and Mrs. Brown Potter through South Africa; returning to England, was re-engaged by Kyrle Bellew for production of "Hero and Leander" at Shaftesbury; with Cartwright and Tapping as Sir John Harding in "The Idler"; other provincial engagements followed, after which he toured for ten months through India and the Far East with Kyrle Bellew and Mrs. Brown Potter, playing five months in Calcutta, in a *répertoire* of about twenty pieces; subsequently again joined Bellew for tour of nine months in America, during which he played juvenile and leading parts in "Charlotte Corday," "Frauillon," and "Camille"; he next toured with W. J. Holloway in South Africa, playing in "Tribby" and other pieces; provincial engagements followed, and then he was secured by Gattis for Adelphi; since then has played under the managements of Herbert Sleath, Leonard Boyne, Willie Edouin (in South Africa), and Van Biene; toured with the last-named in Australia, 1905. *Address*: A.A.

BAXTER-DILLON, F., actor; *b.* Birmingham, 1880; *s.* of Ralph Baxter, screw manufacturer; *e.* St. Mark's Schools, Birmingham; studied singing and appeared at concerts at an early age, drawing a salary of 30s. a week at the age of twelve; toured with concert and vaudeville company for twelve months in France, Belgium, and Germany; also toured Algerian ports with French musical comedy; came to England, and has since fulfilled a number of pantomime engagements, varied by tours in comedy and musical plays. *Recreations*: Football and golf. *Address*: c/o Stage. *Agent*: Blackmore.

BAYFIELD, St. Clair (J. St. Clair Roberts), actor (character old men); *b.* Cheltenham, August 2nd, 1875; *s.* of Rev. G. Bayfield Roberts; *e.* Waresly, Cheltenham, Ardingly College; went to sea as a sailor at 17; afterwards embarked on journalistic work; emigrated to New Zealand and engaged in dairy-farming and then bush-farming; returned to the sea on a coasting vessel, and made a voyage in a cattle ship; was at the gold mines at the time of the boom, and subsequently employed on New Zealand Government Survey in the bush; gained colonial experience by roughing it while wild horse catching, &c., in Maori territory; first went on stage at Helensville, N.Z., 1898; engaged by Williamson and Musgrove, 1899 (again 1901); with George Rignold, 1899, Chas. Hawtreys's Comedy Co. (Australia), 1902; Mrs. Ada Dow's Shakespearean Répertoire Co. (America), 1902; Ben Greet (America), 1903 and 1904; Towzer in Ross and Calvert's Sunday Co., 1904. *Favourite part*: Bones in "Turned Up." *Hobbies*: Riding, walking, sculling, cycling, fencing, writing. *Address*: Elmstone Vicarage, Cheltenham, or A.A.

BAYNE, Ronald, actor; originally intended and educated for the Church, subsequently tried his hand at stock-broking, journalism, electioneering, and other pursuits, varied by occasional amateur acting; a professional engagement led to several years' hard training in provincial touring and stock companies, during which he played in Shakespearean drama, old English comedy, modern ditto, melodrama, and farce; then followed an engagement in London to understudy William Terriss, and later on with Leonard Boyne; toured with Henry Arthur Jones in "A Noble Vagabond," playing Charles Warner's part; was for two seasons with F. R. Benson; fulfilled special engagements with Willie Edouin, William Terriss, Robert Pateman, A. E. Drinkwater, and the Harbury-Matthew Lyceum company; in 1893 he produced at the Royalty Arthur Shirley's military drama, "The Cross of Honour"; toured the provinces and South

Africa, chiefly in Wilson Barrett's parts; back in England, was engaged as leading man for stock season at Lyric, Hammersmith; has since played lead in a large number of pieces at the Pavilion, Mile End; two seasons with W. W. Kelly as Napoleon in "A Royal Divorce"; tours as Cyrus Blenkarn in "The Middleman," Sir George Carlyon in "The Debt of Honour," Sir Philip in "A Bunch of Violets," Brabazon in "Sowing the Wind," &c. *Address*: "Brookwood," Russell Terrace, Leamington.

BEADON, Phyllis, dramatic actress; *b.* Allahabad, North-West Provinces, India, March 27th, 1889; *d.* of W. á Court Beadon, governor of Central Gaol, Dacca, India; *e.* privately; first appeared as Alice in "Rip Van Winkle," September, 1897; subsequently as Rose and First Oyster ("Alice in Wonderland" at Opera Comique), Rosa ("Snow Man" at Lyceum), in "Shockheaded Peter" at Garrick, "Peg Woffington" at Prince of Wales's, "Exile" at Royalty, "Peter Pan" at Duke of York's, 1904-5) and in revival, 1905-6, &c. *Address*: Peter Pan House, Thornwood, Epping.

BEALBY, George (George Edward Wright), actor; *b.* Wollaton, near Nottingham, January 20th, 1877; *s.* of William Wright, J.P., of Wollaton; *e.* Eton; formerly engaged as an electrical engineer; *m.* Mabel Beardsley, sister of Aubrey Beardsley, September 30th, 1903; prepared for stage principally in répertoire with Charles Cartwright, playing in "The Middleman," "Merchant of Venice," "Lyons Mail," "Notre Dame de Paris," &c.; made first professional appearance May 29th, 1899, at Kennington Theatre, as a footman in "Jim the Penman"; joint author with Frank Stevens of "The Princes of the Palatine," and other Roman lectures. *Favourite part*: Matthew Mowle in "The Judge." *Hobbies*: Roman history and Græco-Roman antiquities. *Address*: 48, Charlwood Street, S.W. *Clubs*: Bath, Green Room.

BEAUFORT, Leslie (T. Smyth Nicholson), actor (lead, heavies, or char-

acter); *b.* Leeds; *s.* of Alfred Nicholson, physician and surgeon; *e.* Leeds Grammar School; *m.* Carrie Ellis, daughter of T. Lionel Ellis, 1902; started his career as a medical student, but tired of medicine and adopted the stage as a profession; first appeared at Royal, Leeds, with Walter Reynolds, in "Streets of London"; toured for some time with J. F. Preston's pieces, including "Lady Godiva," "Duke's Motto," "Secrets of the Harem"; played in "Humanity" and "Siberia" with John Lawson (including Paragon and Oxford); acting-manager with "Saved from the Sea" (Hill and Ayrton); stage managed for Jeannie Burgoyne, J. F. Preston, and Hill and Ayrton; engagements with T. Lionel Ellis, John Wainwright, Frank M'Naghten, Murray and Dawson, J. M. Hardie, jun., F. Denman-Wood, John Tully, Rollo Balmain, Edmund Tearle, C. Finch-Hatton, Charles Herrick, Horace Stanley, Sanderson Moffat, Winifred Maude, Douglas Phelps, and Charles Harrington; stock season at Alexandra, Birmingham; starred as Napoleon in "Royal Divorce," appearing at Anglesey Castle (supported as Murat by Marquis of Anglesey, who presented him with signed portrait). *Address*: 12 Brookfield Avenue, Roundhay Road, Leeds.

BEAUMONT, E. R., producer, stage manager and character actor; *b.* Regent's Park, 1865; *e.* Holy Trinity, Kilburn; prepared for the stage in the school of hard work: fit-ups, stock seasons, &c.; first appeared on the legitimate stage, 1887, in the Gaiety burlesque, "Monte Cristo," as general utility actor; fulfilled engagements with George Alexander, Milton Bode, &c., and in sixteen pantomimes. *Hobbies*: Any outdoor sports, cricket, rowing, tennis, and walking. *Address*: Holly House, Daneville Road, Denmark Hill, S.E.

BEAUMONT, Muriel (Mrs. Gerald Du Maurier), actress; first appeared in 1900, in playing *ingénue* parts; was engaged by Arthur Bouchier to succeed Gertrude

Elliott in "Lady Huntworth's Experiment" at Criterion, 1900; after which she went to the Haymarket, playing *ingénue* parts in "The Second in Command" and "Frocks and Frills"; in 1903 she went to the Duke of York's, and played in "The Admirable Crichton"; in 1904 she appeared in "The Walls of Jericho"; was Nerissa in "The Merchant of Venice," 1905, in which she appeared (with Mr. and Mrs. Bouchier) before the King and Queen at Windsor. *Address*: 5, Chester Place, Regent's Park, N.W.

BEAUMONT, Walter (Walter Brettell), character actor; *b.* Portsmouth, September 3rd, 1872; *s.* of J. Haselden-Brettell, chief inspector of machinery, R.N.; *m.* Ethel Griffies, actress; is the son, grandson, and great-grandson of naval officers, and was educated at Dulwich, Corrick (Kingstown, Dublin), and Vickery's Naval School, Portsmouth, for same profession, but was invalidated through a kick received at football prior to final examination while a naval engineer student on H.M.S. *Marlborough*, Portsmouth; first professional appearance at Gaiety, as chorister and understudy in "Faust Up-to-Date," 1889; he then joined Victoria Mellon's stock company ("playing six new pieces a week—the best training there is"); principal engagements include Dick Hatfield in "Star of India" at Princess's, Spettigue in "Charley's Aunt" at Great Queen Street (1900), and revival at Comedy, 1905, original Earl of Loam in "The Admirable Crichton" (provinces, 1903), McCullum in "Our Flat" at Comedy, 1905. Mr. Quayle in "Off the Rank," at Strand, Marquis Imari in "The Geisha," 1900 (three tours). Marcus in "A Greek Slave," 1901 (two tours); Fraser Green in "The Brixton Burglary," 1899; Flambert in "The Night of the Party," 1900. *Favorite part*: Lord Loam in "The Admirable Crichton." *Hobbies*: Swimming, fishing, sculling, and boxing. *Address*: 56, Duke's Avenue, Chiswick, W.

BEERBOHM TREE, H. (see Tree, H. Beerbohm).

BEERBOHM, Max, dramatic author and critic; *b.* London, 1872; *y.* son of the late Julius Beerbohm; half-brother of H. Beerbohm Tree; *e.* at Charterhouse and Merton College, Oxford; contributor of dramatic criticisms to the *Saturday Review*, and other papers, and author of social essays; is a well-known caricaturist, and has drawn cartoons for *Vanity Fair*, &c.; author of "The Happy Hypocrite," produced by Mrs. Patrick Campbell at Royalty, 1900. *Address*: 48, Upper Berkeley Street, W. *Club*: Saville.

BEERE, Bernard, Mrs. (Mrs. H. C. S. Olivier), *tragédienne*; *b.* Norfolk; *d.* of Mr. Welby Whitehead, artist and friend of Thackeray and Dickens; *m.* first, Captain E. C. Dering, son of Sir E. C. Dering, Bart., second, Bernard Beere, third, 1899, H. C. S. Olivier, son of Canon Olivier, private chaplain to Lord Pembroke; adopted dramatic career on death of first husband, after being trained by Hermann Vezin; made her *début* at Opera Comique, 1880; subsequently appeared with great success as Julia in "The Hunchback"; engaged by the Bancrofts in 1886 to play *Fédora*; in 1887 appeared as *Lena Despard* in "As in a Looking-glass"; undertook management of Opera Comique, 1883, appearing as *Peg Woffington* in "Masks and Faces," with Henry Neville as *Triplet*; in 1889 engaged by Wyndham to play *Mrs. Sternhold* in "Still Waters Run Deep," at the Criterion; at the end of the same year was engaged by John Hare to play *title-rôle* in "La Tosca" to the *Scarpia* of Forbes-Robertson; the strain of appearing in this play resulted in a severe illness, and it was not until the autumn of 1890 that she was able to reappear (as *Mrs. Sternhold*, at Criterion); long American tour, 1891, followed by a tour of the Australian Colonies, India, &c.; on returning to England suffered from indifferent health for some years; engaged by Charles Wyndham for "The Mummy and the Humming Bird," 1901; reappeared, September, 1905, at Coliseum, in "The Spy,"

by Cecil Raleigh. *Address*: c/o *Stage*, or *Era*.

BEET, Alice, actress (character and comedy); *b.* Hull; *e.* at Bayswater; *m.* Fredk. Volpé, actor, June 6th, 1892; prepared for the stage by Bernard Ratigan, of Hull; made first appearance at Bideford, Devonshire, as *Ermytrude* in "The Schoolmistress"; toured America 1900-1 with E. S. Willard, playing *Effie Proctor* in "The Professor's Love Story," *Charity* in "Tom Pinch," and other parts; first appeared in London 1894, at Vaudeville; has since played in various West End productions and revivals under managements of George Alexander; Charles Frohman, Charles Hawtrey, Weedon Grossmith, W. S. Penley, Brandon Thomas, the Gattis, &c. *Hobby*: Home. *Address*: A.A. *Agent*: Blackmore.

BELASCO, Ruby Hamilton, singing comedienne and character actress; *d.* of W. H. Sharpe and Annie Florence Belasco, actors; is first cousin to David Belasco, and second cousin of the late David James; first appeared in "Theodora" with Grace Hawthorne; has fulfilled engagements with John Douglass, Lester Collingwood, Frank Bateman, Rollo Balmain, Rosalind Scott Watson, and other well-known managers. *Favourite parts*: *Madame Vinard* in "Trilby," and *Cigarette* in "Under Two Flags." *Address*: 7, Osborne Terrace, Clapham Road, S.W.

BELL, Kittie, soubrette and dancer; *b.* Southampton; *d.* of Lizzie Fitzgerald, niece of Sophie Burlette and Brothers Wallace; *e.* Brixton High School; first appeared at Sadler's Wells, 1895, as a child-dancer; at age of 12 won the *Encore* prize for dancing; subsequently won medal at Dumfries for Scotch dancing; has appeared at all principal halls in England and fulfilled several pantomime engagements. *Favourite part*: *Cinderella*. *Hobbies*: Dress-making and music. *Address*: 9, Aigburth Mansions, Brixton, S.W.

BELLAMY, George E., actor; *b.* Bristol, July 10th, 1866; *s.* of R. W.

Bellamy, wine merchant; *e.* at Kemp's, Long Ashton; *m.* Kathleen Copeland, 1892; first went on stage as an amateur; made first professional appearance at Llanelly, December 17th, 1887, as Sylvius in "As You Like It"; played 200 parts during first five years of dramatic career; first appeared in London as Von Moser in "Adventures of Miss Brown" at Terry's; twice toured South Africa; two seasons in America; has appeared at twelve West End theatres; understudied Lewis Waller, Arthur Bouchier, Eric Lewis, H. B. Irving, Arthur Roberts, Dion Boucicault, and others. *Recreation:* Walking. *Club:* Green Room.

BELLEW, Kyrle, actor; *b.* London; *s.* of late Rev. J. C. M. Bellw, the well-known public reader and reciter; commenced life in the merchant navy, afterwards entering shipbroker's office; sailed for Australia at the age of nineteen, where he tried his hand as lecturer, joining Kreitmayer's Waxworks; next went to Bendigo and became a gold-digger, later on trying his hand at Press work; returned to England, on the death of his father, 1875; first appeared on the stage in England at Theatre Royal, Brighton, August, 1875; made his London *début* at the Haymarket, 1876, where he was engaged for three years; joined Irving at the Lyceum, 1879; subsequently became a member of Miss Litton's company at Imperial; appeared at the Gaiety in "Loyal Love," 1887, Mrs. Brown Potter being in same company; joined her in 1888 in a joint starring tour of two years in Australia, which proved a success, and induced them to visit India and the Far East, before returning to England in 1891; subsequently made several provincial and other tours with Mrs. Brown Potter; rejoined Irving at Lyceum, 1898, playing in "Robespierre"; returned to Australia, 1901, where he became interested in important mining ventures, by which he realised a considerable fortune; revisited America, 1904, creating the part of Raffles in a version of Hor-

ning's "An Amateur Cracksman." *Club:* The Lambs, New York.

BELL-PORTER, Lilian, operatic, concert, and oratorio vocalist; *b.* Worcester, 1874; *e.* privately; *m.* William E. Bell-Porter, musical director; first appeared at Chichester, 1894, as concert vocalist; has sung in many towns in Great Britain and at the Worcester and Hereford festivals; made first appearance as actress with F. R. Benson at Memorial Theatre, Stratford-on-Avon, 1902, as Page in "Richard II.," singing three solos; afterwards joined Moody-Manners Company, 1903, touring for two years; this was followed by an engagement with the Carl Rosa Company, since which she has been principally occupied in singing at concerts in and around London. *Recreations:* Painting, Irish crochet, riding, and tennis. *Address:* 2, Avenue House, St. John's Wood, N.W.

BELL-PORTER, W. E., musical director and composer; *b.* London, 1868; *s.* of Dr. William Edward Porter and his wife, Mary Davies; *e.* Worcester Cathedral Grammar School, where he gained a Choristership and a King's Scholarship; *m.* Lilian B. Staley, now professionally known as Lilian Bell-Porter; first appeared as organist at Corporation Organ Recital, Worcester, 1897; musical director Shakespeare Memorial Theatre, 1898 to 1900; toured with Moody-Manners Opera Company, 1901-3; musical director at Empress Club, Dover-street, W., 1905. *Recreations:* Skating, cycling, fishing, billiards. *Club:* Orchestral Association, 28, Gerrard Street, W. *Agent:* Kelson Trueman, Regent Street, W. *Address:* 2, Avenue House, St. John's Wood, N.W.

BENNETT, Will A., Press representative, London Coliseum; *b.* Perth, N.B., March 3, 1874; *s.* of Wallie Reid Bennett, farmer; *e.* Isleworth; was for some years a working journalist, holding appointments successively on the staffs of the *Highland News*, *Leeds Mercury*, *Weekly Dispatch*, and *New York Herald*; Press representative for

Moss Empires, Ltd., up to end of 1905, when he was appointed to similar post at Coliseum; has travelled through nearly every civilised country in search of sensation and excitement; has been a frequent contributor to numerous journals and magazines. *Address:* Coliseum, St. Martin's Lane, W.C.

BENSON, F. R.; *b.* Alresford, Hants; *s.* of the late William Benson, a connection of late Archbishop Benson; *e.* Winchester and New College, Oxford; organised Greek plays at the University, and was a member of the O.U.D.C.; also a prominent athlete, winning the three mile race in the inter-University Sports in record time; *m.* Constance Featherstonhaugh, 1886; first professional appearance with Irving at Lyceum in 1882; commenced management on own account in 1883, and after extensive provincial tours opened at Globe in 1889 with a series of Shakespeare dramas; in 1891 produced "The Tempest" at Memorial Theatre, Stratford, and since then has been responsible for the annual Shakespeare festivals there; has toured his company all over the United Kingdom, paying occasional visits to London for short seasons; has virtually established a travelling school of acting, and some of our best known actors and actresses have acquired with him the training and experience which have helped to secure them success; is a vice-president of the A.A. *Address:* (Office), 11, Henrietta Street, Covent Garden, W.C., or A.A. *Clubs:* Garrick, Green Room.

BENTLEY, Florence (Mrs. William Begg), actress (Shakespearean and leading rôles); *b.* in Italy, July, 1862; *d.* of an army officer; *m.* 1887 to William Begg, son of Rev. Dr. Begg, and brother of F. Faithful Begg, M.P.; *e.* in Devonshire and at Southampton; prepared for stage by Hermann Vezin and Mrs. Dallas Glynn; first appeared with Mrs. Lennox Brown's Amateur Society, 1885, walking on at the Globe and Vaudeville, and playing small parts; played leading rôles in a big reper-

toire of Shakespearean and other parts, 1888—9, supported John F. Sheridan for six months as leading lady in "When the Lamps are Lighted," starred for three months with Edward Heath's "Lost in New York" Co., six months' starring engagement as Empress Josephine; two years supporting Charles Collette in "What Happened to Jones." *Address:* c/o C. W. Dalbiac, solicitor, 6, Lincoln's Inn Fields, W.C. *Club:* A.A.

BERESFORD, J. Cooke; *b.* 1870; *b.* of Frank and Alice Beresford; *e.* privately; formerly connected with the law; made first appearance at Marylebone Theatre, 1890; principal engagements have been with Forbes-Robertson, Olga Nethersole, Harrison and Maude, W. J. Holloway (South Africa), Charles Frohman, and T. B. Thalberg; was in South Africa during Jamieson Raid, and was a member of the Australian Brigade under Wools Sampson and "Karri" Davies. *Favourite parts:* Sydney Carton and The Little Minister. *Recreation:* Golf. *Address:* The Kelpies, Silverhill, St. Leonards. *Clubs:* Green Room, A.A.

BERGERAT, Émile, French novelist, poet and dramatist; *b.* Paris, 1845; *m.* Estelle Gautier, daughter of Théophile Gautier, the celebrated poet and critic; under the pen-name "Caliban," Emile Bergerat has written a series of humorous sketches that attracted a great deal of attention at the time; his first play, "Le Nom," was produced at the Odéon Theatre, Paris, in 1883; the other dramatic productions from his pen include "Le Premier Baiser," 1889; "Manon Roland," in verse, staged at the Comédie Française, 1896; "Le Capitaine Fracasse," 1896, also in verse, and adapted from Théophile Gautier's famous novel, "Plus Que Reine," &c. *Address:* 76, Rue Langier, Paris.

BERINGER, Mrs. Oscar, dramatist and authoress; *b.* Philadelphia, 1856; *d.* of the late Edward Lynch Daniell, of the 44th Regiment (King's Own); *m.* Oscar Beringer,

musician and composer, 1873; mother of Esmé, Vera, and Holford Beringer, actresses, "George Silver," actor, and Guy Beringer, Reuter's special correspondent at St. Petersburg; *e.* privately; author of "Tares," 1888, followed by "Katherine Kavenagh," "Holly Tree Inn," "Prince and Pauper," "That Girl," "Salvé," "Bess," "Red Hall," "A Bit of Old Chelsea," "The Plot of his Story," and several opera libretti; has also published numerous stories and essays. *Recreations:* Driving, skating, and fencing. *Address:* 128, Piccadilly, and Headley, Hants. *Clubs:* Lyceum, Society of Women Journalists.

BERINGER, Esmé, actress; *b.* London; *d.* of Oscar Beringer, musician and composer, and of Mrs. Oscar Beringer, the well-known authoress and playwright; sister of Vera and Holford Beringer; created a sensation by her impersonation of Romeo in 1897, which elicited the warmest encomiums of Clement Scott and other critics; afterwards toured with Thomas Thorne in "Our Boys"; engaged by Forbes-Robertson to understudy Mrs. Patrick Campbell as Juliet and in other parts; has recited at the Palace Theatre, and appeared with her brother, George Silver, in a fencing sketch there. *Address:* *c/o Stage, or Era.*

BERLYN, Ivan (Ivan Emanuel Julian von Berlin), actor of weird and eccentric character parts; *b.* Paddington Green, 1874; *e.* at Bayswater; comes from an old Alsace-Lorraine family, and was originally intended for the legal profession; prepared for the stage at the (now defunct) London School of Elocution and by the late Samuel Brandram; made first appearance with Sir Charles Wyndham in "The Bauble Shop" at the Criterion (by walking on as one of a deputation); has played with Mrs. John Wood at Drury Lane (in "The Best of Friends"), Mrs. Patrick Campbell and Mrs. Langtry; created Nemo, the vulture man, in "Because I Love You," and re-created several

characters in Dickens' plays; appeared in "Madame Sherry," "Véronique," and other musical plays; has appeared in the pantomime "The Forty Thieves" at Camden and Coronet, and in "Aladdin," Glasgow, 1905-6. *Favourite parts:* Fagin ("Oliver Twist") and Quilp. *Hobbies:* Chess, golf, and collecting antiques. A successful teacher of elocution; fond of stage management. *Address:* A.A. Club: Green Room. *Agent:* Blackmore, 11, Garrick Street, W.C.

BERN, Chris V. (Robinson Byrne), comedian and entertainer; *b.* Liverpool, January 6th, 1872; originally engaged as magician, decorator of living pictures; writes own songs and sketches, and composes own music. *Address:* 21 Dorset Road, Liverpool.

BERNHARDT, Rosine Sarah, *tragédienne*; *b.* Paris, 1844; *e.* Convent de Grandchamps, Versailles; *m.* M. Damala, 1882; *début* at the Comédie Française as Iphigénie in 1862; afterwards appeared at the Gymnase and Porte St. Martin, and at the Odéon in 1864; returned to the Comédie Française in 1872, and nominated *sociétaire* in 1875; on leaving the Comédie in 1880 was condemned to pay £4,000 damages; first visited London in 1879, with the company of the Comédie Française, and America in 1880; returning to Paris in 1881, assumed directorship of the Ambigu; bought the Porte St. Martin in 1883, and appeared there in numerous new rôles; sailed again for America in 1886, after a season in London; resuming the direction of the Porte St. Martin, she remained there till 1893, when she became director of the Renaissance, and played her most famous parts, as well as produced several important new pieces; in 1898 she bought the old Théâtre des Nations, which she rebuilt and opened as Théâtre Sarah Bernhardt; is a painter and sculptor of ability, and has published a volume, "Dans les Nuages," and produced a drama by herself at the Odéon in 1888, entitled "L'Aveu"; she has also published her own "Recollections" in

the *Strand Magazine*. *Address*: Boulevard Pereire, 5, Paris.

BERTE, Charles (Grant Bryant), playwright; *b.* London, 1875; *s.* of H. Grant Bryant, surgeon; *e.* for the Church at St. John's, Guildford, under Dr. Bourne, Roman Catholic Archbishop of Westminster; on leaving college was engaged for some time in historical research in the archives of the Duke of Norfolk, at Norfolk House, St. James's, where he was associated in literary work with the late Charles Kent, the friend of Dickens and Bulwer Lytton; for a short time played small parts, principally in stock seasons, making first appearance as Martelli in "The Corsican Brothers," at the old Marylebone (now the West London), where he produced his first drama, "The City of Millions," written in conjunction with William Bailey; has also written "What Women Worship," "At Break of Day," "The Mysterious Mrs.," "A One-Night Cure," &c.; has for many years been engaged in dramatic journalism, holding a staff appointment on *The Stage*. *Recreations*: Cricket and billiards. *Address*: 16, York Street, W.C.

BERTRAM, Arthur, business manager; *b.* Blackheath, March 24th, 18; brother of Celestine, Frank and Eugene Bertram; *e.* at Blackheath; first became connected with stage as advance agent with fit-up companies, and subsequently as acting manager on tour; first engagement with Richard Waldon, July, 1886, as assistant stage manager (with small part) in "Hunt the Slipper"; business manager with Forbes-Robertson, and Kate Rorke, 1893, and with Comyns Carr, 1894; acting manager with Arthur Bouchier at Royalty and on tour, 1895 and 1896; lessee Strand Theatre, 1897; business manager for Forbes Robertson, 1898; for Mrs. Patrick Campbell, 1899, 1900, 1901 and 1902 (London and American tours); for Marie Tempest, American and English tours, 1903 and 1904; for John Hare, 1904 and 1905; was first manager for Gilbert Hare, Forbes-Robertson, Kate Rorke, Arthur Bouchier,

and Mrs. Patrick Campbell. *Hobby*: Golf. *Club*: Eccentric.

BERTRAM, Eva (Ethel Brierley); leading actress; *b.* Rochdale; *d.* of C. E. Brierley; *e.* at private school at Harrogate; was for $3\frac{1}{2}$ years at Royal Academy of Music, and a private pupil of Signor A. Randegger and Miss Bateman, during which time played much as an amateur; first appeared on the stage at Lyceum Theatre, December, 1894, as a chorister in "King Arthur"; remained at Lyceum for "Macbeth," 1895; two long tours with "East Lynne," 1900; joined "Ben-my-Chree" to play Mona in 1902, and Priscilla in "Called Back"; 1903, Lucy Marton in "On Her Majesty's Service"; 1904, Gloria, in "Glittering Gloria," and Olga in "When a Man Hates"; 1905, in "A London Actress" (title-role), "The Guiding Star," and "The Shadow on the Wall"; is a successful teacher of singing and has done some concert work. *Favourite parts*: Lady Isabel, Mona, and Gloria. *Address*: Mount Cottage, Healey, Rochdale, or A.A.

BERTRAM, Lily (Mrs. T. W. Rawson), actress (juvenile lead and light comedy); *b.* Derby; *e.* privately at Derby; *m.* T. W. Rawson, February 13th, 1898; first appeared at Theatre Royal, Norwich, August, 1899, as Beatrice Ebernoe in "The Liars"; principal engagements include "Trilby," 1900, Vere Herbert in "Moths," juvenile lead stock season, Manchester, 1902, Julia in "The Hunchback," 1904; supported Henry Neville as Emily St. Evremond in "The Ticket of Leave Man," and the Countess in "The Two Orphans," 1904. *Favourite part*: Lady Eastney in "Mrs. Dane's Defence." *Hobbies*: Music and driving. *Address*: Sunningwater, Emsworth, Hants.

BEVERIDGE, J. D., actor; *b.* Dublin, 1844; *s.* of D. Beveridge, railway engineer; *e.* Dublin, and at sixteen was clerk in his father's firm; ran away to go on stage, appearing first with small travelling company at Oldham, but was dismissed after a week for inefficiency; he soon ob-

tained another utility engagement, and after careful study and hard work in the provinces, made his *début* at Adelphi in "Lost at Sea," 1869; played in London and the provinces for various managements until engaged by the Gattis at Adelphi, 1881, for a part in "Taken from Life"; after this he played a long series of stage villains, and became one of the finest exponents of man's evil passions on the English stage; his histrionic powers were not confined to depicting scoundrelism, for his rendering of the dear old knight of Ballyveeny in "The English Rose," was among the most effective of his impersonations, and in "The Trumpet Call" he drew a realistic picture of a gallant non-commissioned officer; remained with the Gattis until 1897, when the long series of Adelphi melodramas was brought to a termination; since then has appeared at various West End theatres, including the St. James's, where he created the part of the Professor in "Old Heidelberg"; appeared in "The Country Mouse," at Prince of Wales's, 1903; went to America under Charles Frohman, 1904. *Address*: c/o Charles Frohman, Empire Theatre, New York.

BINGHAM, Clifton, song writer and librettist; *b.* Bristol, 1859; *e.* Bristol; was connected with the provincial Press until 1884, starting his career on the *Cheltenham Examiner*; wrote his first song in 1881, since which he has written and had published considerably over 1,400 songs; has also written several operettas and an opera, "Vivette"; author of the lyrics in "The Lucky Star," at Prince of Wales's, 1899. *Recreations*: Music and reading. *Address*: c/o N. Vert, 6, Cork Street, W.

BISHOP, Alfred, actor; member of an old theatrical family, his grandfather, James Woulds, having shared management of Bath Theatre with Macready; first appeared at Theatre Royal, Bristol, in the pantomime "Gulliver's Travels"; was a friend and contemporary of Irving and Wyndham from the days of his earliest association with the stage; elected to play old men's

parts from his youth up, and developed into an actor of rare finish and distinction, perpetuating the best traditions of the stage; in the "seventies" he for a time left the regular stage, and was a member of the German Reed Company at St. George's Hall for over five years; was a member of Irving's company at Lyceum for a similar period; joined Charles Wyndham at Criterion, 1895, appearing in some of the lighter farces, as well as in the more serious works of Henry Arthur Jones and others, which were produced at that house; has also played under Wyndham's management at Wyndham's and the New in "Rosemary," and other pieces, and has also toured in America under Wyndham; has filled important rôles in the Court productions, 1905-6. *Address*: 16, Craven Street, Strand, W.C. *Club*: Green Room.

BISHOP, Will, stage dancer, ballet master and producer; *s.* of W. Bishop, formerly connected with management of London Pavilion; his career as a dancer commenced at the age of five, when he was taken in hand by Tom Ward, at one time champion clog dancer of England; took part in a competition in the early eighties, when Dan Leno won the championship as a clog dancer; after numerous engagements as a solo dancer in pantomimes and minstrel troupes, he took to the halls, and was ultimately engaged as eccentric solo dancer at Empire, where he first appeared in 1893 in the ballet "The Girl I Left Behind Me"; one of his greatest successes was achieved in the ballet, "Round the Town Again," as the mechanical nigger, a most original and mirth-provoking impersonation; on leaving the Empire he was appointed ballet master and producer at the Coliseum. *Club*: Eccentric.

BISPHAM, David S., operatic vocalist; *b.* Philadelphia, January 5th, 1857; *s.* of William D. Bispham and Jane Lippincott Scull, both members of old English Quaker families who were associated with the early settlement of Philadelphia;

e. Haverford College, Philadelphia; *m.* Caroline, *d.* of late General Charles S. Russell, U.S. Army, 1885 (marriage dissolved, 1904); was for some time an amateur musician of distinction; came to England and made his *début* on operatic stage, 1891, as Duc de Longueville in "The Basoche" at Royal English Opera House, Shaftesbury Avenue (now Palace); has appeared for many seasons at the Royal Opera, Covent Garden, and also with the Metropolitan Opera Company, New York, singing the principal rôles in grand opera in English, Italian; German, and French; he is equally at home in oratorio, and his song-cycles and concerts are celebrated. *Recreations*: Swimming and cycling. *Clubs*: Bath, London; University, Philadelphia; and Lotos, Century, and Players, New York.

BJÖRNSON, Björnstjerne, poet, novelist, and playwright; *b.* Kvikne, Osterdalen, Norway, 1832; was engaged for some years in journalistic work in Christiania; appointed successively Director of the Bergen and Christiania Theatres; has travelled a great deal in America, France, Germany, Austria and Italy; his first play, "Synnöve Solbakken," was produced in 1857; his other works include "King Sverre," 1861; "Sigurd Slembe," 1862; "Mary Stuart," 1864; "The Newly-Married Couple," 1865; "Sigurd Jorsalfar," 1872; "The Editor," 1874; "A Bankruptcy," 1875; "The New System," 1879; "A Gauntlet," 1883; "Beyond Human Power," 1883 and 1895; "Geography and Love," 1889; "Paul Lange," and "Tora Parsberg," 1898; "Laboremus," 1901; "At Storhove," 1902. *Address*: Aulestad, Faaberg Station, Lillehammer, Norway.

BLACK, Jessica, actress (juveniles, boys); *b.* London, October 1884; *d.* of Kenneth Black; *s.* of Willie and Kenneth Black; made *début* Boxing Day, 1892, at T. R. Whitehaven, as child actress (Duke of York in "Jane Shore"); first appeared in London as Viscount Fernside in "The Derby Winner," at Princess's, December 24th, 1894; Jack in "Tommy

Atkins," at Duke of York's, December 24th, 1895; Susie in "Gaffer George," Comedy, January, 1896; Dutch Doll in "Katawampus," Prince of Wales's, December, 1901; Mary Pinner in "The Altar of Friendship"; Dora Woodbury in "Hearts are Trumps." *Favourite parts*: Eily O'Connor and Sam Willoughby. *Address*: 1, Blows Place, Lee, Kent. *Agents*: Blackmore, St. John Denton.

BLACK, Kenneth, character actor; *b.* Inverness, May 26th, 1856; *s.* of W. R. Black, of Edinburgh, merchant; *e.* Inverness Academy and High School, Edinburgh; *m.* to Jessie Kirk, actress; *f.* of Willie, Kenneth, and Jessica Black; after being articulated as a youth to a Writer to the Signet, in Edinburgh, joined the theatrical profession under management of R. H. Wyndham and made first appearance as general utility man at Theatre Royal, Edinburgh, 1874; joined Lyceum company under Irving, 1881; toured United States with Mary Anderson, 1885; played Pompey in "Antony and Cleopatra" with Mrs. Langtry at Princess's, 1890; Dr. Manette in "The Only Way," at Prince of Wales's, 1900; Aubrey Tanqueray with Mr. and Mrs. Chas. Sugden, 1903; Prince Tosan, on tour with "The Darling of the Gods" (Tree's Co.), 1904; toured with Weedon Grossmith in "The Duffer," 1905. *Favourite parts*: Iago, Abbé (in "A Village Priest"), Adam (in "As You Like It"). *Hobbies*: Reading and acting. *Address*: 1, Blows Place, Lee, Kent. *Agents*: Blackmore and St. John Denton.

BLAIR, Joan (Mrs. A. S. Homewood); *b.* London; *e.* at Kensington and in France; *m.* 1899, A. S. Homewood, actor, prepared for stage at Ben Greet's Academy; first appeared at Kingston-on-Thames in "The Sign of the Cross," 1896; played in Ben Greet's *répertoire* company and Pastoral Plays; appeared as Lady Babbie in "The Little Minister," on tour; paid two visits to America with E. S. Willard; toured with Ellen Terry. *Address*: c/o A. S. Homewood, at A.A.

BLAIR, Phyllis (Mrs. J. E. Vedrenne), comedy actress; *b.* London; *e.* privately, in London; *m.* 1898, to J. E. Vedrenne, manager, Court Theatre; formerly engaged for a short time (until her health gave way) as a hospital nurse; started in chorus in comic opera; then played Lady Walkover in "Morocco Bound" for over two years in the provinces; was at Lyceum with Irving in "The Medicine Man," "Madame Sans Gêne" and "The Merchant of Venice"; in "The Great Ruby" at Drury Lane; "Lion Hunters" at Terry's; "When we were Twenty-one" at Comedy; Cleo de Nil in "The Gordian Knot" at His Majesty's with Beerbohm Tree; Lady Anstruther in "The Orchid" at the Gaiety. *Favourite parts:* Comedy rôles, aristocratic ladies. *Hobbies:* Driving, motoring, and music. *Address:* 3D, Portman Mansions, W. *Club:* A.A.

BLAKELEY, James, actor; *b.* Hull, 1873; *s.* of the late William Blakeley, the well-known comedian and his wife (*née* Annie Foster); *e.* St. Mark's, Chelsea, and Grammar School, Alford, Lincs.; first engaged as call-boy at Criterion, 1889; appeared in pantomime at Theatre Royal, Brighton, 1891, and in pantomime and comedy at Manchester, 1894-5; was with the Clifford Essex Pierrots for nearly ten years, performing on the sands, piers, in drawing-rooms and halls; was for three years a leading comedian in the pantomimes at the Coronet, and also at the New Grand, Woolwich; after touring with *répertoire* company, was a member of The Musketees' Concert Party for three years, performing at the leading London variety halls; was engaged by George Edwardes for Tubby Bedford in "The School Girl," at the Prince of Wales's, 1903, and also appeared at same theatre in "The Darling of the Guards"; at Daly's in "The Cingalee," 1904; toured in America in "The School Girl," 1904; succeeded Huntley Wright in "The Little Michus," Daly's, 1905; has appeared five times by command before the King, and has never been

out of an engagement. *Recreations:* Camping, golfing. *Clubs:* Savage, Green Room.

BLAKISTON, Clarence, actor; *b.* Giggleswick, *s.* of J. R. Blakiston, one of H.M.'s Chief Inspectors of Schools; *e.* at Rugby School; was originally intended for a seafaring career, but forsook the sea quite early in life and adopted the dramatic profession; made his first appearance at Rotherham, 1883, as walking gentleman in a melodrama; has played at numerous West End theatres, and latterly in "The Blue Moon" at the Lyric. *Hobby:* yachting. *Address:* 79, St. George's Square, S.W. *Club:* Green Room.

BLANCHE, Ada, actress; *b.* London, 1868; first appeared in pantomime as "Little Goody Two Shoes," after which she was engaged by late Dion Boucicault to play in "The Shaugraun" and "Arrah-na-Pogue"; her next engagement was at Gaiety under George Edwardes, to understudy Nellie Farren; subsequently toured in George Edwardes's provincial companies, playing lead; was for six consecutive years principal boy in Drury Lane pantomime, with Sir Augustus Harris and Arthur Collins, the record engagement as principal boy at the National Theatre; toured with her own company in "The Telephone Girl," from 1897 to 1900, and has since played in a number of provincial pantomimes, at Manchester and elsewhere, and also with leading musical comedy companies on tour; her last appearance in London was in "The Medal and the Maid" at the Lyric, 1903; engaged by R. Courtneidge for third successive year to appear in pantomime in special character part, Grand, Glasgow, Christmas, 1905. *Address:* High Borge, Malwood Road, Balham Hill, S.W.

BLAND, Robert Henderson, actor; first appeared at His Majesty's Theatre, July, 1897, walking on in "The Silver Key"; remained with Mr. Tree for two years; then joined Ben Greet's "Three Musketeers" Co., and played Athos; was engaged by Arthur Collins for Drury Lane:



ELDINA BLIGH.

with Mrs. Bandmann Palmer for two years, playing Bassanio, Laertes, Macduff, Joseph Surface, &c.; rejoined Mr. Tree to play Sir Evelyn Wise in "The Eternal City," and finished

the season playing Ralph Osborne in "The Man Who Was"; played M. Bantason in "Monsieur Beaucaire" with Lewis Waller for a short tour; stage managed and played the Duke of Buckingham in "The Master of Kingsgift," at the Avenue; produced own play, "The Palmist," at Brighton, December 16th, 1904; Du D'Aiguillon in "Du Barri," at Savoy, 1905; toured South Africa with Mrs. Langtry, 1905-6; author of "A Book of Poems" (first edition, July, 1904; second edition, November, 1904). *Address*: 17, Connaught Street, W., and 23, Bloomsbury Place, Brighton. *Club*: Green Room.

BLAUVELT, Lilian (Mrs. William F. Pendleton), operatic vocalist; *b.* Brooklyn, New York, of Welsh and Dutch ancestry; made her *début* as a violinist when eight years old, and continued playing for seven years; studied singing and voice production for three years with Jacques Bouhy, of Paris; made her *début* at Théâtre de la Monnaie, Brussels, taking principal rôles in "Faust," "Romeo and Juliet," "Mireille," &c., with immense success; overwork and strain compelled her to leave the stage for twelve months, after which she took up concert and oratorio work, in which she has sung all over Europe, and acquired a high reputation as a concert vocalist; first appeared in Great Britain at Queen's Hall Symphony concerts, 1898; resumed her connection with operatic stage in 1903, and appeared as Marguerite in "Faust" at Covent Garden. *Address*: c/o N. Vert, 6, Cork Street, W.

BLIGH, Eldina, violinist; *b.* Geneva; *d.* of Major Frederick Cherburch Bligh, of Brittas, Nobber, Co. Meath; studied for the musical profession at the Brussels Conservatoire and at the Berlin Hochschule under Joachim; first appeared at St. James's Hall; has played at Queen's Hall Orchestral and Ballad Concerts, and throughout Great Britain and Germany; appeared by Royal command before Queen Victoria in Dublin, 1901. *Address*: 45, Westminster Mansions, S.W.

Howard Aynstey, 12, Anerley Park, S.E.

BLINN, Holbrook, actor; *b.* in America; *e.* Stanford University; went on tour through the United States; first appeared in England at Globe, 1899, in "The Cat and the Cherub"; engaged by Martin Harvey at Prince of Wales's in "Don Juan," 1900; his last important part in London was Napoleon in "The Duchess of Dantzic" at Lyric, 1903; played in the opera for the whole of its lengthy run, and afterwards accompanied George Edwardes's company in the same piece to the United States, 1905. *Clubs*: Green Room, A.A. (Member of Council).

BLOUNT, Arthur, comedian; *b.* Pimlico, 1877; *s.* of Amy Blount and Walter Blount, actress and actor; *e.* Holy Trinity Schools, Clapham; *m.* September, 1903, to Clara Mary Lemmer; born in the profession; first appeared at Alexandra, Southend-on-Sea, in child's part in father's company in drama, "The Green Lanes of England"; has worked all principal London halls as comedian; gained valuable experience on fit-up tour, 1897. *Address*: 51, Dorothy Road, Lavender Hill, S.W. *Agent*: Bawn.

BLOW, Sydney (Jellings-Blow), actor (high comedy and romantic heroes); *b.* London, S.W.; *b.* of Mark Blow and Jellings-Blow; *e.* Westminster School; prepared for stage in stock company, and twelve-months' tour with Mr. and Mrs. Kendal's company; first appeared at Theatre Royal, Stockport, 1893, as Marshal Strekenz in "Prisoner of Zenda"; played juvenile lead within six weeks of entering profession; took up a long new part in "The Passport" at Terry's, at two hours' notice, in consequence of sudden illness of creator of part, and played it till end of the run; has played 268 different parts; learnt more from Mrs. Kendal in one tour than in previous four years' experience; prefers play-writing to any other occupation. *Favourite part*: The Little Minister. *Hobby*: Boxing.

Address: Lavington, Petworth, Sussex. *Club*: Green Room. *Agent*: Blackmore.

BLYTHE, Coralie, actress; *b.* 1880; *d.* of Coralie Blythe, actress; *m.* Lawrence Grossmith (*q.v.*), June 2nd, 1904; first appeared on the stage at the age of fourteen at Lyceum, in Christmas entertainment, "Santa Claus"; engaged by George Edwardes for "San Toy," at Daly's, 1899, at first playing the part of one of the "six little wives"—afterwards, for a time, taking the principal part; toured with the No. 1 Company in "The Greek Slave"; went to Gaiety, 1901, succeeding Rosie Boote (now Marchioness of Headfort) as Maisie in "The Toreador"; appeared later in several of George Edwardes's other productions, either at Daly's or Gaiety; in "Mr. Popple," at the Apollo, 1905, and "Two Naughty Boys," Gaiety, 1906. *Address*: 6, The Mall, Parkhill Road, Haverstock Hill, N.W.

BOCCACCIO, The (see Francia, Leopoldo).

BOHEE, George B., banjoist, vocalist, dancer and entertainer; *b.* St. John's, New Brunswick, Canada, March 25th, 1857; *s.* of James Douglass Bohee; *e.* Boston, U.S.A.; *m.* Frances Jennings, May 7th, 1876; went on stage as a child at Comedy Theatre, New York, and subsequently was employed as a fly-boy in New York City; toured Great Britain and Ireland and United States as banjoist; banjoist to King Edward VII., Queen Alexandra, and other members of the Royal Family; has played before most of the aristocracy of the United Kingdom. *Address*: Music Hall office, 401, Strand, W.C. *Agent*: Cadle.

BOND, Acton, actor and author; *b.* Toronto, Canada; *e.* by Dr. Oliver (afterwards Vicar of Ealing) and Rev. W. B. White; prepared for the stage as a member of the Whittington and other amateur dramatic clubs; also had much experience in *répertoire*, notably with Osmond Tearle; first appeared on regular stage with Messrs. Hare and Kendal

in small speaking part of First Officer in "Clancarty"; two seasons with Irving at Lyceum, in "Henry VIII.," "Becket," "King Lear," "Richelieu," "Louis XI.," played all through the London run of "The Only Way"; Prospero in "The Tempest" (fifty nights); Valentine in "The Two Gentlemen of Verona"; special Shakespearean season at Court Theatre; has played at nearly every London theatre; hon. general director of the Popular Dramatic Readings British Empire Shakespeare Society, which now possesses close upon 10,000 members (late president, Sir Henry Irving); author of "Pilate and Ovid's Daughter," "A Lunatic at Large," &c., &c.; is a specialist for the speaking voice, Chairman of the Finance and General Purposes Committees and a member of the Council of the A.A. *Hobbies*: Golf, punting, swimming, cycling. *Address*: 66, Cornwall Gardens, Queen's Gate, S.W. *Clubs*: Green Room, Supper, O.P., and Acton Golf Club.

BOOR, Frank, vocalist and concert agent; *b.* Rio de Janeiro; *e.* at Dulwich College; *m.* Constance Drever, 1905; toured the whole of the Continent with an English company, and America with D'Oyly Carte's "Utopia" Company; has long been a favourite at the principal concerts at St. James's Hall and elsewhere; appeared as principal tenor in "The Geisha" for the whole of its run at Daly's, but since then has devoted himself exclusively to the concert platform and to his musical agency; has for some years been associated with Mervyn Dene, baritone vocalist, and their annual concert, when they make their duets a speciality, is one of the events of the London musical season; was on the London Stock Exchange for five years. *Address*: 25, Basil Mansions, Sloane Street, S.W. (Tele. 1830 Kensington.)

BOOTH, J. H., actor; *b.* Manchester; first connected with the stage as an amateur in Manchester, where he played in four consecutive pantomimes; first tour with Fred Stimson, with whom he travelled for three

years (playing part of General Abercromby in "Flint and Steel," which he created, for over 1,000 nights); toured with Fred Wright, senior, the pioneer of the touring system, playing in drama, burlesque, and two-pantomimes; Derrick in "Rip van Winkle" with Arnold, Ashley, and Parker; Sternhold in Elliott Galer's "True Story" at Pavilion, E., and on tour; Dan McGrath in "Conspiracy" (J. B. Mulholland); First Class in drama of same title; lead in Fred Cooke's "Mazeppa"; toured "Royal the Scout" and "Black Diamonds" with own company; two years with Harry Rogerson, playing parts and acting as business manager; general manager for Arthur Jefferson with "The Bootblack"; Marquis Imari in "The Geisha" with Mouillot; Jim Price in "A Path of Thorns" with Hardie and Von Leer; has only been out of pantomime once, and then was released for tour; produced, stage managed, and played in six pantomimes for Messrs. Revill, and in two for late Dennis Grannell at Rotunda, Liverpool; Wolf in "Red Riding Hood" (Easter) at Belfast; Atkins in "Crusoe" at Leeds Royal; Giant with J. F. Elliston at Bolton; Cannibal King in "Crusoe" at Queen's, Manchester; wrote, produced, stage managed, and played Gingerette (ugly sister) in "Cinderella," Southampton, 1903; also eight pantomimes at Alexandra, Sheffield; stage managed and played in "Red Riding Hood" for Ernest Carpenter at Eden, Brighton, 1904; toured as The Gaffer in "Two Little Vagabonds," autumn, 1905; producer and stage manager of "Cinderella" at Manchester, 1905-6. *Address*: Greeba, St. John's, Isle of Man.

BOOTH, Junius, actor; *b.* in America of English parents; *s.* of Agnes Booth, the famous American actress, and nephew of the late Edwin Booth, the great tragedian; first appeared with Mary Anderson in America, 1884; later he played in New York, in conjunction with Miss Fortescue, after which he had an experience of thirty-two weeks in

Osmond Tearle's company while touring in America; played in England for the first time with Richard Mansfield at Lyceum; returning to America, appeared as Jack Ralston in "Jim the Penman," and was a member of Boston Museum Stock Company; spent a few years at College in New York, after which he enlisted under Charles Frohman, appearing in America as Captain Carew in "His Excellency the Governor"; also appeared with the late Dion Boucault, Mrs. Brown Potter, and Kyrle Bellew in their *répertoire*, and has played in a wide range of parts; came to England for a second time, 1898, and appeared at the Lyceum in "Robespierre," at the conclusion of which he went back to the States, and was leading man for Mrs. Brune, who made a highly successful tour in Australia; again came to England, 1903, and was engaged by Arthur Boucher to appear in "Sheridan," since which he has remained a member of the Garrick Company, and took part in "The Walls of Jericho" during its long and successful run. *Address*: c/o *The Stage*, or *Era*.

BORWELL, Montague, baritone vocalist; *b.* Eastville, Lincs., 1866; musically educated at Guildhall School, under Walter Austin (brother of Poet Laureate), Wilhelm Ganz and Hermann Klein; gained an exhibition, 1896; sight-singing prize and associateship; Knill Silver Medal and Challenge Cup for most distinguished G.S.M. student in 1900; sight singing and sight reading awards at Stratford Musical Festivals, 1895 and 1896; gold medal, 1897; was awarded medal for singing by Society of Arts, 1897, besides gaining honours for organ playing; has appeared at Royal Amateur Orchestral Society, Crystal Palace, Queen's Hall Symphony and Promenade Concerts, Alexandra Palace, Royal Choral Society, and principal provincial concerts; member of Westminster Abbey choir. *Favourite occupation*: Singing in oratorio. *Hobby*: Photography. *Address*: 48 Dyne Road,

Brondesbury, N.W. (*Telephone*: 519 Brondesbury. *Telegrams*: Sololist, London.) *Agent*: N. Vert.

BOTTOMLEY, Robert Maule, actor; *b.* Liverpool, March 4th, 1886; *s.* of Joseph Bottomley, auctioneer and estate agent; *b.* of Roland and Edith Bottomley; *e.* at Latimer Grammar School and by private tutor; first appeared at Haymarket, September, 1893, as a child in Tree's production of "The Tempest"; selected by Sir Augustus Harris to appear in opera (the youngest child ever licensed for grand opera); sang in command performance of "Carmen" at Windsor with Calvé, Ancona, &c., and was presented to Queen Victoria; toured America (as Reggie in "A Little Ray of Sunshine"); played *The Urchin* in "One Summer's Day," &c. *Hobbies*: Black and white drawing, music, piano, and violin. *Address*: 20, Lonsdale Road, Bedford Park, W.

BOTTOMLEY, Roland, actor (juveniles, Shakespearean, modern, and musical comedy); *b.* Liverpool, October 19th, 1879; *s.* of Joseph Bottomley, auctioneer and estate agent; *b.* of Robert Bottomley and Edith Bottomley; *e.* Liverpool Institute; made first appearance at Lyceum Theatre, January 5th, 1892 (specially engaged as boy singer by Sir Henry Irving); appeared in "Henry VIII.," "Becket," "Olivia," "Much Ado About Nothing," with Irving; in "Hamlet," "Macbeth," "Nelson's Enchantress," and "Moonlight Blossom," with Forbes-Robertson; created Phil Clandon in "You Never Can Tell," for the first performance by the Stage Society, and Philip Aston in "Hagar" for Mrs. Charles Sugden, also Adolphus in "One People" for Mr. and Mrs. Kendal (with whom he claims to have learnt more in five minutes than in all the rest of his career); specially chosen by Captain Basil Hood to play Douglas in first tour of "Sweet and Twenty," and recommended by Sir Charles Wyndham for Reggie in "Winnie Brooke, Widow"; author of "A Quiet Evening" (one act play), and "The Impertinence of Nancy" (three-act comedy). *Favourite parts*:

Adolphus in "One People," and Phil Clandon. *Hobbies*: Singing (as a business) and writing plays (for pleasure). *Address*: 20, Lonsdale Road, Bedford Park, W.

BOUCICAULT, Mrs. Dion (Agnes Kelly Robertson), actress (retired); *b.* Edinburgh, 1833; *d.* of Thomas Robertson, art publisher, Edinburgh; mother of Dion, Aubrey, and Nina Boucicault; was educated for musical profession; first appeared as a child singer at concerts at Aberdeen; made *début* on stage at age of ten at Theatre Royal, Aberdeen, in "The Spoiled Child"; next went to Theatre Royal, Manchester, dividing children's parts with Marie Wilton (Lady Bancroft); also played at Manchester with Fanny Kemble and Macready; her next engagement was at Hull, where she played with the Terry family, including the part of one of the Princes in "Richard III." with Kate Terry; at age of seventeen engaged at Glasgow by Edmund Glover; next joined the Keans and the Keeleys at Princess's, opening as the Page in "A Wife's Secret" and playing in Kean's famous series of Shakespearean revivals; here she met Dion Boucicault, and eventually married him; she appeared with the Keans in several of her future husband's plays, including "Love in a Maze," "Faust and Marguerite," "Louis XI.," "The Corsican Brothers," and "The Vampire"; it was to see Boucicault and Miss Robertson playing in the latter piece that the late Queen Victoria went thrice in a fortnight, and commissioned the artist Corbould to paint their picture as they appeared in the piece; leaving the Keans, joined Madame Vestris and Charles Matthews at the Lyceum; after three years there, went to America, first, appearing in Montreal, 1853 (where she married Boucicault); fulfilled a series of American engagements extending over seven years; returned with her husband to England, 1859; and for a few years appeared in all his most popular plays at Adelphi, Princess's, and other theatres, but practically retired from the stage a quarter of a century ago.

BOUCICAULT, Aubrey, actor; *b.* London, 1868; second *s.* of late Dion Boucicault; first appeared in "The Don" at Toole's, 1888, and later in that year played in "Betsy" at the Criterion; next important part was Wally Henderson in "Caprice" at the Globe, 1889, and in the short run of "Truth" at the Criterion, 1890; went to America, where he remained for some years; returning to London, played in "My Friend the Prince," at Garrick, 1897, and in "A Court Scandal," of which he was part author, at the Court, 1898; has resided in America for some years, playing star parts in most of the various States. *Clubs*: Eccentric, Lambs, New York.

BOUCICAULT, Dion, theatrical manager and actor; *b.* New York, May 23rd, 1859; *s.* of Dion Boucicault, dramatist, theatrical manager and actor (author of "The Colleen Bawn," "Arrah-na-Pogue," &c.), and Miss Agnes Robertson (Mrs. Boucicault), the heroine of many of her husband's plays; *e.* at Esher, at Cuddington, Bucks, and in Paris; *m.* Irene Vanbrugh, July, 1901; made first public appearance in New York, 1879, as the Dauphin in his father's adaptation of "Louis XI."; gained experience in a number of American tours with his father; was for ten years in active management in Australia; manager Court Theatre, S.W., 1899; Criterion, in partnership with Arthur Chudleigh, 1900; producer at Duke of York's (with Charles Frohman) since 1901 to present day. *Hobbies*: Riding and driving. *Address*: 29B, Wimpole Street, W. *Clubs*: Garrick, Beefsteak.

BOUCICAULT, Nina (Mrs. E. H. Kelly); *d.* of the late Dion Boucicault; sister of Dion and Aubrey Boucicault (*q.v.*); she began her theatrical career at age of fifteen in South America, where she was touring with her father; since then her wanderings have included Australia, where, like her brother Dion, she was an immense favourite; despite her name, her exceptional gifts and her theatrical connection, she at first failed to obtain recognition in Eng-



Bassano.

ARTHUR BOURCHIER AND VIOLET VANBRUGH.

land; managers would not give her parts and she was about to abandon the stage in despair when her first opportunity came through Willie Edouin, who gave her a part in one of his productions at the Strand; since then she has amply vindicated her claim to be considered a worthy member of a distinguished theatrical family; among her early impersonations in London were parts in "Sweet Lavender," "Charley's Aunt," "The Case of Rebellious Susan," and "The Lion Hunters" (a version of *Le Monde où l'on s'ennuie*), in which last her performance elicited the warm commendation of the critics; subsequent performances of note were her truly admirable impersonation of the little model in "The Light that Failed," with Forbes Robertson at the Lyric, the delightful heroine of Little Mary, and the equally delightful hero of "Peter Pan"; in 1905 she appeared at the Haymarket in "The Indecision of Mr. Kingsbury." *Address*: c/o *The Stage, or Era*.

BOURCHIER, Arthur, actor-manager; *b.* Speen, Berks, June 22nd, 1863; *o.s.* of Captain Charles Bouchier, late 8th Hussars; *m.* Violet Vanbrugh, actress, 1894; *e.* Eton and Christ Church, Oxford; became a leading member of Windsor Strollers and Old Stagers' Amateur Dramatic Societies; with the co-operation of the then Vice-Chancellor, Benjamin Jowett, and the help of W. L. Courtney and others, founded the Oxford University Dramatic Society, 1870, and erected theatre at Oxford; played Shylock and other leading Shakespearean and classical parts; first appeared professionally, September, 1889, at Wolverhampton, as Jaques in "As You Like It"; subsequently appeared at St. James's for over four months, with great success; joined Wyndham at Criterion, to play parts of Joseph Surface and Charles Courtley; then joined Augustin Daly and played Robin Hood in Tennyson's "Foresters"; restored prosperity to the Royalty with "The Chili Widow" and "The Queen's Proctor"; created parts of John Hinds ("Brother Officers" at Gar-

rick), Dr. Johnson (Strand), and Jim Blagden ("Wheels within Wheels," at Court); joined Wyndham in partnership at Criterion, and shared successful production of "His Excellency the Governor," "Lady Huntworth's Experiment," "The Noble Lord" and "Mamma"; in 1903 took long lease of Garrick Theatre from W. S. Gilbert, and has since produced "The Wedding Guest," "The Man who Stole the Castle," "Shockheaded Peter," a revival of "Peril," Pinero's "Iris," "Pilkington's Peerage" (Anthony Hope), "The Bishop's Move" (John Oliver Hobbes and Murray Carson), "My Lady Virtue" (H. V. Esmond), "Water Babies" (Barrington), "Whitewashing Julia" and "The Chevalier" (Henry Arthur Jones), "The Fairy's Dilemma" (W. S. Gilbert), "The Arm of the Law" (adapted by himself from Briex's "Le Robe Rouge"), "The Walls of Jericho" (Alfred Sutro), &c.; revived "Merchant of Venice," 1905-6; adaptor of "Femmes qui Pleurent," "Jean Marie," "Der Rabenvater," "Monsieur le Directeur," "The Chili Widow" (with Alfred Sutro), "Mr. Richards." *Recreations*: Cricket, golf, cycling, tennis. *Clubs*: White's, Beefsteak, Garrick, Lord's, I Zingari. *Address*: The Albany, Piccadilly, W.

BOUWMEESTER, Theo, character actor; *b.* Rotterdam, 1873; *s.* of Mrs. Theo Mann Bouwmeester the famous Dutch actress, who is often described as the Sarah Bernhardt of Holland; father is a well-known musical composer; nephew of Louis Bouwmeester, Holland's greatest actor, who has been knighted by the Queen of Holland; *e.* at College Communal, Tirlemont; originally in the Dutch Army; 1903, produced "Who is Guilty?" at Middlesex and other halls, in which he plays seven distinct parts; is the Dutch Fregoli. *Hobbies*: Sketching and fencing.

BOWICK, Ellen, public reciter; *d.* of J. Bowick, author; *e.* at Lausanne and in France; subsequently studied at Royal Academy of Music under Mr. Millard (father of Evelyn Millard), Genevieve Ward, William

Farren, and Ian Robertson; made her *début* as a student at the London Ballad Concerts, 1896; her first professional London recital was given at the London Ballad Concerts, 1898, when she recited "The Lady of Shalott," with instrumental accompaniment specially composed by Horrocks; since then has been frequently heard at the Scotch and Irish concerts in London, and is very popular with lecture societies in the North of England and Scotland; in 1903 recited "Bergliot" (with orchestral accompaniment by Grieg), at St. James's Hall; her first American tour was in the spring of 1904, and in 1905 she fulfilled the third of her series of Shakespearean recitals in the United States. *Recreation*: Reading. *Address*: 5, Bickenhall Mansions, Gloucester Place, W. *Agent*: N. Vert, 6, Cork Street, W.

BOWMAN, Empsie, actress; *b.* Leytonstone; *d.* of Charles Andrews Bowman, professor of music, and Helen Bowman; sister of Isa, Nellie, and Maggie Bowman; *e.* at home; first appeared at age of five at Globe, as Dormouse in "Alice in Wonderland"; created children's parts in "The Rose and the Ring," at Prince of Wales's, "The Trumpet Call," and "A Woman's Revenge"; two seasons with the Kendals at the Avenue; played in "The Little Squire," at Lyric; with Ben Greet's *répertoire* company, playing Ariel, Titania, &c., on tour and at the Botanic Gardens; with William Greet as Stephanas in "The Sign of the Cross"; title-*rôle* in "The Belle of New York," on tour; Cinderella in pantomime at Grand, Woolwich; Lady Binfield in "Kitty Grey"; the Cricket in "The Cricket on the Hearth," and Ella in "The Water Babies," at Garrick; Red Riding Hood in pantomime at King's, Hammersmith, 1904; title-*rôle* in "Amorelle," on tour; and name part in pantomime "Cinderella," at Belfast and Dublin, 1905. *Recreations*: All outdoor pastimes. *Address*: 37, Heythorp Street, Southfields, S.W.

BOWMAN, Isa (Mrs. Reginald Bacchus), actress; *b.* Woolwich; *d.*

of Charles Andrew Bowman, professor of music; sister of Nellie, Maggie, and Empsie Bowman; *m.* Reginald Bacchus, journalist, 1898; *e.* at convent and private schools, and privately by the late Lewis Carroll; was instructed in elocution (at the instance of Lewis Carroll) by Ellen Terry; took to the stage naturally as a child-actress with the late Charles Dillon's famous stock company at Stratford; made first ap-



ELLEN BOWICK.

pearance, 1888, at Theatre Royal, Stratford, as Willie Carlyle in "East Lynne"; title-*rôle* in Savile Clarke's version of "Alice in Wonderland," Globe, 1890; was one of the little princes (Bessie Hatton was the other) with Richard Mansfield at Globe, 1891; long American tour with Mansfield's *répertoire*, 1892; title-*rôle* in "Cinderella," Theatre Royal, Manchester (record run), 1893; Hattie in "Niobe," town and tour, 1893; principal girl, Grand, Leeds, 1894; "The Little Squire," Lyric; principal girl, Gaiety, Dublin; Princes, Bristol; Grand, Glasgow; "Cinderella," Portsmouth; and "Cinderella," Drury Lane (in the last pantomime produced by Sir Augustus Harris); principal boy in "Aladdin," Sunderland, and King's,

Hammersmith, and in "Boy Blue" at King's, Hammersmith; original tour of "All Abroad"; title-*rôle* of "My Girl," Garrick; leading lady with Arthur Roberts in "Dandy Dan," Lyric; title-*rôles* (on tour) in "Casino Girl," "Rose of the Riviera," "Miss Mischief"; principal part in "The Lady's Maid" and "Trip to the Highlands"; has also played many Shakespearean *rôles*, and appeared at the principal London music halls. *Hobbies*: Cycling, swimming, and all sorts of outdoor exercises. *Address*: c/o *The Stage*, or *Era*.

BOWMAN, Maggie (Mrs. Tom J. Morton), actress; *b.* Stratford, Essex; *d.* of Charles Andrew Bowman, professor of music; sister of Isa, Nellie, and Empsie Bowman; *m.* Tom J. Morton, June 7th, 1902; *e.* private school in London (Madame Victor); first appeared at age of five at Theatre Royal, Stratford; principal engagements include original production of "The Gipsy Earl" at Adelphi (as Titia), Puck in "Midsummer Night's Dream," and engagements with Howard and Wyndham and Ben Greet; has also appeared at Shaftesbury, Strand, Comedy, Lyric, and Globe. *Favourite part*: Puck. *Hobby*: Photography. *Address*: Eastbourne House, Princes' Avenue, Hull.

BOWMAN, Nellie (Helen Bowman), actress; *b.* Woolwich; *d.* of Charles Andrew Bowman, professor of music; sister of Isa, Maggie, and Empsie Bowman; first appeared in child's part at Theatre Royal, Stratford, E., when six years old; her more recent principal engagements have been as Tom in "The Water Babies," Sambo in "Little Black Sambo," and Jane in "Lady Jane's Christmas Party," all at the Garrick, also Jessie in "The Golden Silence," at the same theatre; Oliver in "Oliver Twist," at His Majesty's, 1905-6. *Favourite part*: Tom in "The Water Babies." *Address*: 37, Heythorpe Street, S.W.

BOWRON, William A., character actor; birth, education, and early professional experience American; began as Shakespearean and classical

actor; has since served in nearly every field of dramatic work, including farcical comedy, melodrama, and even conjuring and illusion work; first English engagement with Barry Sullivan, in 1883, extending over two years; subsequently with Charles Hawtrey and Osmond Tearle; for some years later was associated with Maskelyne and Cooke and David Devant in mystery productions. *Address*: 3, Winchelsea Road, Harlesden, W.

BOYCE, S. Woodroffe- (see Woodroffe-Boyce).

BOYD, Frank M., dramatic critic and journalist; *b.* Edinburgh, 1863; *s.* of the late Very Rev. A. K. H. Boyd (A.K.H.B.), and of Margaret Buchanan, *d.* of late Captain Kirk, 71st Regiment; *e.* St. Andrews and Germany; *m.* Agnes Hewitt, 1898; commenced life as an artist, then took to journalism, and contributed regularly to various journals and magazines; in 1889 founded *The Pelican* (of which he is the editor), which is a recognised and important organ of the dramatic profession. *Address*: 10 and 11, Fetter Lane, E.C. *Clubs*: Junior Constitutional, Eccentric.

BOYNE, Leonard, actor; *b.* Westmeath, Ireland, 1852; educated for the Army at Dublin; first appeared at Theatre Royal, Liverpool, in small parts, 1869; comedian at Royal, Newcastle-on-Tyne, 1871; subsequently secured other good provincial engagements; made first London appearance at St. James's Theatre, 1874, as John Fern in "Progress"; five years at various London theatres followed, including a lengthy engagement as leading man with Ada Cavendish and others; visited Dublin, after which he travelled for a year with a company under his own management in "Delilah"; joined R. C. Carton at Toole's, 1880, to play in Pinero's "Imprudence," and as O'Callaghan in "His Last Legs"; engaged by Wilson Barrett to play name-part in "Claudian" on first production in London and provinces, 1884; subsequently appeared in many sensational

dramas, including "Sister Mary" at Comedy, 1886; appeared at Vaudeville in "Tom Jones," and in "Ariane" at the Opéra Comique; he next appeared in "The Armada" at Drury Lane, 1888; played the leading male rôle in "Theodora" at the Princess's, 1888; succeeded George Alexander at Adelphi, 1890, in "The English Rose," which afforded an opportunity of displaying his excellent horsemanship; at Drury Lane he played a leading rôle in "The Prodigal Daughter," riding the well-known racehorse Voluptuary; appeared in a short revival of "The Streets of London," as Badger, followed by "The Trumpet Call"; next appeared with his own company at the Shaftesbury in "Sporting Life"; has latterly been engaged as leading actor at several first-class West End theatres, his most important recent engagements being with Marie Tempest in "The Marriage of Kitty," at Duke of York's, 1903, and as Paul Sylvaine in "Leah Kleschna," at Wyndham's, 1905; paid two most successful visits to America in 1893 and 1903. *Address*: The Limes, Epsom, Surrey.

BRABAZON, T. B., actor (leading and character comedy parts); *b.* near Hastings; *m.* Lillian Murray, actress; *e.* at Battle, Sussex; made first appearance with Mdlle. Neuman, playing Siebel in burlesque of "Faust" on tour; has played in stock season at Glasgow, Plymouth, Edinburgh, Dover, &c.; toured in "In the Ranks," "Alone in London," "Lights o' London," "Her One Great Sin," "Drama of Life," "Somebody's Sweetheart," "Death or Glory Boys," &c., and in répertoire of old comedies; played dame in several pantomimes; several times mentioned as the double of the late Wilson Barrett; eighteen weeks' tour with "The Village Blacksmith," 1905. *Favourite part*: Joe in "My Partner." *Club*: A.A. *Address*: 19, Farcliffe Place, Manningham, Bradford, Yorks.

BRACEWELL, Ethel, actress (juvenile lead and light comedy); *b.* Newtown, N.S. Wales; *d.* of Joe Bracewell and Helena Rigby (Mrs.

Bracewell); first appeared at Brighton as Lily in "The Golden Ladder"; has played Eva in "Uncle Tom's Cabin," Paul in "The Octoroon," Cuthbert in "Trumpet Call," Wally and Dick in "Two Little Vagabonds," Matt and Alice Dalton in "In London Town," Sylvia in "Drama of Life," Constance in "A Girl's Cross Roads," Rose in "The Girl who Lost her Character," &c. *Hobbies*: Reading and walking. *Address*: 70, Albert Mansions, South Lambeth Road, S.W.

BRACEWELL, Joe, comedy and character actor; *b.* Greenfield, Yorks; *f.* of Ethel Bracewell; *m.* Helena Rigby; *e.* at Leeds Grammar School, where he displayed an aptitude for acting, which manifested itself in sacred dramas; was early seized with the desire to go on the stage, but parental objections intervened, and he was sent to sea to cure him; having served his time afloat, he had no sooner become his own master at 21 than he made his first appearance before the footlights (at the Preston Theatre Royal), as Count Wintersem, in "The Stranger"; joined stock company at Prince of Wales's, Liverpool, 1864, under Alexander Henderson, among other members of the company being Henry Irving, John Hare, Lionel Brough, Squire Bancroft, and Charles Warner; played in Charles Kean's farewell performance at Liverpool, being complimented by Kean, who presented him with the gaberline in which he first played Shylock; Prince's, Manchester, 1868, with Chas. Calvert; principal comedian and stage manager, Aberdeen, 1871; associated with E. S. Willard at Tyne Theatre, Newcastle; eight years at Queen's Theatre, Manchester, with Richard Bainbridge; three pantomimes, Theatre Royal, Manchester; toured with "Trumpet Call" (Robert Arthur), playing Ginnifer; &c., &c. *Favourite part*: Micawber. *Hobby*: Country walks. *Address*: 70, South Lambeth Road, S.E.

BRADFELD, W. Louis, actor; *b.* London, 1866; *s.* of William Bradfield, civil servant; *e.* at Grocers'

School; *m.* Jessie B. Best, 1888; first appeared at Theatre Royal, Nottingham, 1889, in pantomime; his principal engagements include a three years' tour with Van Biele in Fred Leslie parts in comic opera and burlesque; joined George Edwardes at Gaiety, 1893, to play Captain Coddington in "In Town"; next appeared in "The Gaiety Girl"; then toured Australia with Gaiety company; appeared on his return in "An Artist's Model," "The Circus Girl," "The Geisha," "My Girl," "San Toy," "The Runaway Girl," "The Girl from Kay's," "Madame Sherry," "The Cingalee," and (1905) "The Little Michus," all under George Edwardes's management; also appeared under Tom B. Davis at Lyric, in "Florodora," 1899, "The Silver Slipper," 1901, and "What Would a Gentleman Do?" 1901; and in 1905 was in the bill at the Empire concurrently with appearance in "The Little Michus," at Daly's. *Recreation*: Golf. *Club*: Eccentric.

BRAITHWAITE, Lilian (Mrs. Gerald Lawrence), actress; *m.* Gerald Lawrence, actor, 1899 (marriage dissolved, 1905); her first engagement was to tour in South Africa with William Haviland's Shakespearean and Old Comedy Company, 1899; on returning to London she joined Julia Neilson and Fred Terry, playing Celia to the Rosalind of the former on tour; her first London engagement was under the same management in "Sweet Nell of Old Dury," at Haymarket, 1900; after this she was for six months with F. R. Benson, gaining invaluable experience; joined George Alexander at St. James's as leading lady, playing in "The Importance of Being Earnest," "If I were King," "Saturday to Monday," "Old Heidelberg," "Lady Windermere's Fan," and other plays; went to Adelphi under Otho Stuart's management, 1905, and created the part of heroine in "Dr. Wake's Patient"; on the conclusion of that engagement she joined William Mollison at St. James's for the parts of Flora in "Beside the Bonnie Brier Bush,"

and Rosalind in "As You Like It," December, 1905. *Address*: A.A.

BRAMMER, Lily, prima donna, singing soubrette; *b.* Fulham; *d.* of a wholesale ironmonger; sister of Hilda Beverly and Mary Brammer; *m.* Walter Purvis, 1903; *e.* White-lands College, Chelsea; made first appearance on stage as singing juvenile at Theatre Royal, West Bromwich, 1895; played title-*rôle* in Laurence Daly's "Cissy" Co.; prima donna with Maurice E. Bandmann Comic Opera Co. (England and abroad); was laid up for four months with typhoid in Calcutta; Fifi in "The Belle of New York"; Dolores in "Florodora"; prima donna with E. St. Alban's "Les Cloches de Corneville" Co.; Princess in "The Country Girl" (Macdona); Morgiana in "The Forty Thieves," Christmas, 1905. *Favourite part*: O Mimosa San in "The Geisha." *Hobbies*: Billiards and music. *Address*: 52, Novello Street, Fulham, S.W.

BRAND, Tita, actress; *b.* Liverpool; *d.* of Marie Brema, Wagnerian *prima donna*; she accompanied Marie Brema to Bayreuth in 1894, 1896, and 1897 (when the latter sang "Kundry" in "Parsifal," "Ortrud," and "Fricka") and acquired a dramatic education by attending all rehearsals, both at Mme. Wagner's house and in the Festspielhaus; made her first appearance June 11th, 1901, as Olivia in "Twelfth Night," with Ben Greet's Pastoral Players at Botanic Gardens, Regent's Park; between that date and August, 1902, she played 24 parts, mostly under Mr. Greet's management, including Rosalind in "As You Like It," Mrs. Page in "Merry Wives of Windsor," and 15 other Shakespearean *rôles*; Knowledge in the old morality play, "Everyman," with Edith Wynne Mathison in the title-*rôle*, both at St. George's Hall and the Imperial Theatre; Lady Milford in Schiller's "Kabale und Liebe" (in German), with the German company at St. George's Hall, February, 1902; The Lady in Milton's "Comus" and Clorin in

Fletcher's "Faithful Shepherdess," 1903; toured with George Alexander as Huguette in "If I were King," 1903; Fairy Queen in "Water Babies" at Garrick, Christmas, 1903; deputised for Violet Vanbrugh in "Arm of the Law" at Garrick, 1904; Vilma in "The Edge of the Storm," with Forbes-Robertson; leader of the chorus in "Hippolytus" of Euripides at Court Theatre; produced "Othello," "Renaissance," and "Everyman" with own company, at Shaftesbury, 1905; Gloria in Bernard Shaw's "You Never Can Tell," at Court, 1905; has recited on several occasions at Queen's Hall; has twice given her recitation of "Bergliot" (with Grieg's orchestral accompaniment) with Henry J. Wood, and at Museum concerts at Frankfurt and elsewhere. *Favourite parts*: Rosalind, Juliet, and The Lady in "Comus." *Address*: 17 Launceston Place, Kensington, W.

BRANDÈS, Marthe, Mdle., French dramatic actress, member of the Comédie Française; *b.* Paris, 1862; pupil of M. Worms; was awarded first prize for comedy in 1883, at the Paris Conservatoire; made her *début* at the Vaudeville Theatre, in "Diane de Lys," 1884; joined the Comédie Française, 1887; favourite parts: the Queen in "Ruy Blas"; Clorinde in "L'Aventurière," Dolorès in "Patrie"; the Countess in "Le Mariage de Figaro"; Dona Sol in "Hernani," &c. *Address*: 70, Avenue Marceau, Paris.

BRANDON THOMAS (see Thomas).

BRANDON, Florence (Mrs. Harold Perry), comedienne; *b.* London, August 6th; *d.* of a Quaker; *e.* at Portsmouth; *m.* Harold Perry, actor, 1900; made first appearance, August 5th, 1897, at Marina Theatre, Lowestoft, as Eva Tudor in "The Shop Girl"; three tours with Lionel Rignold's "Wrong Mr. Wright" Co., playing Decima Moore's part, 1901; Tom B. Davis's "Florodora" Co., 1901 (Kate Cutler's part); two tours "Brixton Burglary," 1902 (Annie Hughes's part); title-*rôle*, "The Varsity Belle," 1905; toured in Charles Frohman's "Catch of the

Season" company, 1905-6. *Favourite part*: Angela Gilfain ("Florodora"). *Address*: 11, Leinster Gardens, Lancaster Gate, W.

BRANDRAM, Rosina (Moult), actress and vocalist; *d.* of late William Moult; *e.* at Havre; first appeared at Opéra Comique, following Mrs. Howard Paul as Lady Sangazure in "The Sorcerer," 1877; visited America as Ruth in "The Pirates of Penzance"; returned to Savoy, where she created all the more notable contralto parts in the Gilbert and Sullivan series after "Iolanthe"; also appeared in many of the curtain-raisers which found a place in the Savoy bills; remained with the Savoy Company up to the time of its final disbandment in 1903; was in "Véronique" at Lyric, 1904. *Recreations*: Reading and fancy work. *Address*: Gordon Mansions, Gordon Square, W.C.

BRASSEUR, Albert Jules, French dramatic actor; *b.* Paris, 1862; made his *début* at the Théâtre des Nouveautés, Paris, and appeared successively in "Fleur d'Oranger," "Voyage d'Amérique," "Serment d'Amour," "Adam et Eve," &c.; continued his career as a comic actor at the Théâtre des Variétés, 1890, in such comedies and vaudevilles as "Le Vieux Marcheur," "La Veine," "Le Nouveau Jeu," "Education de Prince"; has also appeared in light musical plays: "La Vie Parisienne," "Les Brigands," "La Belle Hélène," &c. *Address*: 3 bis, Rue La Bruyère, Paris.

BRAYNE, Harry, comedian; *b.* Fentiman Road S.W., 1865; *m.* Hettie Cornwallis, 1894; *e.* Dane Hill House, Margate; apprenticed to New Zealand Co., Ltd., 1880; served five years at sea and retired as third officer; first appeared on stage Christmas, 1888, as pantaloon and in small part in pantomime at Theatre Royal, Croydon, with Roberts, Archer, and Bartlett with whom he remained for five years playing *répertoire* and in stock; principal engagements include parts in "Hands Across the Sea," "Union Jack," "Little Lord Fauntleroy," "The

Guv'nor," "Current Cash," "Black Diamonds," "Cupid and Co.," "Sport," "Mankind," "Chinese Honeymoon," "One of the Best," "Night Birds of London," "Chilperic," "Bank of England," "A Girl's Cross Roads," "Her Second Time on Earth," "Dangerous Women," "One of the Family," &c.; has appeared in twenty-two pantomimes (including Kennington, 1904-5, Nottingham, Manchester, Liverpool, Newcastle, Glasgow, York, Cardiff, Surrey, Parkhurst, Croydon). *Favourite parts*: Jupp in "One of the Best," and Old Macclesfield in "The Guv'nor." *Hobbies*: Fishing and gardening. *Address*: Vicarage Road, Park Lane, Tottenham, N.

BRAYTON, Lily (Mrs. Oscar Asche); *b.* Hindley, Lancs.; first appeared with F. R. Benson's Company, where she met her husband on tour; played with the Benson Company in "A Midsummer Night's Dream" at Lyceum in 1901, when she was engaged by Beerbohm Tree for his Shakespearean revivals at His Majesty's; toured in "The Darling of the Gods"; played Katinka in "Resurrection" towards the close of its run at His Majesty's; appeared at Duke of York's under C. Frohman in "The Twin Sister"; with her husband in Otho Stuart's revival of "The Taming of the Shrew," at the Adelphi, 1904; and in revivals of "Hamlet" and "A Midsummer Night's Dream," under the same management, 1905-6; is a perfect exponent of Shakespearean and romantic characters. *Address*: 22, Elm Tree Road, N.W. (Tel. 529 Pad.).

BRERETON, Austin, dramatic critic and journalist; *b.* Liverpool, 1862; dramatic critic of *The Stage* (in London), 1881-7, and assistant editor of *The Theatre*, during the same period; dramatic and art critic of the *Sydney Morning Herald*, 1888-91; dramatic critic and assistant editor of *The Illustrated American* (New York), 1893-4; has published numerous books connected with the stage, including "Henry Irving," a biographical sketch, 1883; "Some Famous Hamlets"; "Dramatic

Notes," 1880-86; "Shakespearean Scenes and Characters"; "Romeo and Juliet on the Stage"; "Sarah Bernhardt—Illustrated Memoir"; "Gallery of Players" (New York); "A Short History of the Strand Theatre"; "The Lyceum and Henry Irving," and many other kindred publications. *Recreations*: Studying Shakespeare and old London. *Clubs*: Yorick, O.P.

BRETT, Edwin J., comedian; *b.* London, December 3rd, 1867; *e.* City of London School; made first appearance on stage as juvenile in stock season at Sadler's Wells, 1888; for many years played heavies in such dramas as "Human Nature," "Jack in the Box," "Jim the Penman," &c.; was for some time associated with Mark Melford's Strand comedies ("Turned up," "Kleptomania," &c.), and subsequently played (principal comedian) during a long run of musical comedies ("In Town," "Gentleman Joe," "Orlando Dando," &c.); has also appeared as principal comedian in fifteen first-class pantomimes, but for the last six years has been devoted to the music hall stage (Moss and Stoll tours, &c.); has composed the musical numbers for many plays and pantomimes. *Favourite part*: Old Dickson in "The Broken Melody." *Hobbies*: Hunting and music. *Agent*: Hartley Milburn.

BRETT, Stanley; *b.* St. Heliers, Jersey, 1879; second son of Captain Hicks, 42nd Highlanders, and his wife (née Grace Seymour); brother of Seymour Hicks (*q.v.*); first appeared at Jewish Workmen's Institute, Aldersgate, 1895; went on tour with "Lord and Lady Algy," then went to America for three months; next appeared in London at Vaudeville, where he acted as understudy to his brother, frequently playing his part in "Blue Bell in Fairyland"; appeared at the Lyric in "The Talk of the Town," 1904, and at Vaudeville in "The Catch of the Season" in the same year; took up the leading part when his brother withdrew from the cast in middle of 1905 and played it with great success until the termination of the run. *Ad-*

dress: Vaudeville Theatre, Strand,
W.C. *Club*: Green Room.

BRÉVAL, Lucienne, Mme., French operatic singer; *b.* at Berlin, 1869; obtained a second prize for singing, and a first prize for opera at the Paris Conservatoire in 1890; made her *début* at the Grand Opera, Paris, in 1892, in the part of Sélika, in "L'Africaine"; after successfully appearing in the leading rôles of the *répertoire*, Madame Lucienne Bréval created Brunehild, in the Paris production of Wagner's "Die Walkurie," 1893, and subsequently sang the part of Eva in "The Meistersinger" both at the Metropolitan Opera House of New York and Covent Garden, London, the brilliant French artiste has met with considerable success. *Address*: 14, Rue Brémontier, Paris.

BRICKWELL, H. T., theatrical manager; *b.* Stroud, 1858; *e.* at Liverpool College; destined for medical profession; joined the 12th Lancers, but abandoned the Army to take to the stage; first appeared as an actor in small part at the old Amphitheatre, now Court, Liverpool, whence he went to Theatre Royal, Leeds, as acting manager, also playing a number of parts, including that of harlequin in pantomime; has been at various times acting manager of the Comedy, Globe, and Shaftesbury, Theatre Royal, Bristol, and Prince of Wales's, Liverpool; his longest engagement was with Edward Terry, whom he joined at Theatre Royal, Nottingham, 1881, remaining with him, on and off, for the best part of fifteen years; he left Terry to become lessee of Garrick, and produced there "My Girl," "My Friend 'the Prince," "In Town," "La Perichole," Oscar Barrett's pantomime "Cinderella," "Too Much Johnson," "A Brace of Partidges," and the American play "Sue"; has latterly acted as one of George Edwardes's lieutenants. *Address*: 31, Lisle Street, Leicester Square, W.C.

BRIEUX, Eugène, French dramatist; *b.* Paris, 1858; began his career as a journalist, and was a contributor

for several years to *Le Figaro*, *Le Gaulois*, and *La Patrie*; he subsequently began writing for the stage and produced among other dramas "with a purpose," "Ménages d'Artistes," 1890; "Blanchette," 1892; "Les Bienfaiteurs," 1896; "L'Evasion," 1896; "Les Trois Filles de M. Dupont," 1897; "L'école des Belles-Mères," 1898; "La Robe Rouge," which was adapted and produced at the Garrick by Arthur Bouchier, 1904, &c. *Address*: Saint-Hilaire-sur-Puiseau, par Vimory, Loiret, France.

BRETTINGHAM, Elsa, actress; *b.* London; *m.* Harry Buss, actor, 1903; *e.* at Bedford College; took singing lessons from Signor Penna; first appeared on tour as Dora Wemyss in "A Circus Girl," 1899; engaged at Savoy Theatre under D'Oyly Carte; played Crusoe in pantomime at Brighton; toured as Mrs. Pineapple in "A Chinese Honeymoon"; created part of Maud in "The Ladies' Paradise," with George Dance; Lady Barbara in "A Father of Ninety"; understudy to Marie Loftus in pantomime at the Shakespeare, Clapham Junction, and Royal, Leeds; Henriette in "The English Daisy"; Ada in "Three Little Maids"; Juliette in "The Geisha" and Madeline Mirabeau with Mouillot's "My Lady Molly" Company. *Address*: 32 Albany Mansions, Albert Bridge Road, S.W.

BROCKBANK, Harrison, actor and vocalist; *b.* St. Helen's, Liverpool, 1867; *s.* of James Brockbank, author; *e.* at Cowley's School; originally studied painting under David Woolcock, but discovering that he had a voice gave up painting for music; studied with Signor Franco Leoni; joined Arthur Rousby's Opera Company, 1887, making first appearance in "The Bohemian Girl"; has sung at Harrison's Patti Concerts and was with Signor Lagos during his opera season at Lyceum, 1892; participated in a recital of "Faust" at Queen's Hall, as a result of which he was engaged by Augustus Harris for two seasons at Covent Garden and Drury Lane; he then took to comic opera and made a successful

appearance in "Ma Mie Rosette" and other light compositions both in London and provinces; one of his most successful appearances was in "The Little Genius" at Shaftesbury, 1897; was also engaged for baritone parts by George Edwardes at Daly's; and by Dundas Slater, manager of the Alhambra, to sing Kipling and Sullivan's "Absent-Minded Beggar" at the commencement of the South African war; has since sung at most of the leading variety halls and in the provinces in musical comedy and pantomime: author of "The Freebooter," "The Swell Mobman," and many other popular songs. *Address: c/o The Stage, or Era.*

BRODIE, Matthew, actor: *b.* Dalkeith, N.B., April 14th, 1863; *s.* of Wm. Brodie, builder and contractor; *e.* at Gillespie's, Watson's College, and Edinburgh University; originally engaged in the tea trade: prepared for the stage by sheer hard work upon it; as a boy of thirteen sang before Queen Victoria in Edinburgh, 1876, as soprano, under Sir Herbert Oaklev; first appeared as amateur with Charles Collette, 1879, and professionally a year later, with Roberts, Archer, and Bartlett; has since played all through the United Kingdom, and in India, Australia, New Zealand, Tasmania, and South Africa; ran a newspaper in Durban, and announced the death of Gladstone to Paul Kruger in the Raad at Pretoria: principal engagements with John Hare, the Kendals, Mrs. Langtry, Miss Wallis, E. S. Willard, Olga Nethersole, Marie de Grey, Miss Fortescue, Sir Charles Wyndham, Emma Hutchison, George Edwardes, the Gattis, &c. *Favourite parts:* Hamlet and David Garrick. *Hobbies:* Reading, writing, and lazing. *Address:* Purser's Cross Road, S.W.

BROMWICH, Frederick Dudman, actor (leading business) and management; *b.* Derby, November 12th, 1873; *s.* of Charles Lambert Bromwich, artist; *e.* at Derby and in London; *m.* Katie Neville, 1899; on leaving school was placed in a builder's office, but quickly tired of this, and tried in turn the occupa-

tions of shipbroker, notary, solicitor, and newspaper manager; had meanwhile enjoyed much experience on amateur stage, and eventually, in spite of much opposition, adopted the actor's profession; began with club work, followed by a tour of the smalls; toured with "Bonnie Boy Blue," 1893; also in "The Squire"; produced burlesque, "Randolph the Reckless"; tour in "A Man's Ambition" with Spry and Monti, playing light comedy part, with business management; tour with Victor Stevens's "A Village Venus" Co. (and stage management); stage managed "Robinson Crusoe" (with part of Savage King) at Theatre Royal, Kilburn, 1895; played Sir George in original production of "Wearin' o' the Green," 1896; Jack Malden (lead) in "Death or Glory Boys," with Hill Mitchelson, 1897; created juvenile lead in "Rogues and Vagabonds," 1898 (18 months' tour); lead in "The New Woman," 1899; Brabazon in "Sowing the Wind," 1899; created Robin Dale in "A Great Sensation" at Pavilion, E.; numerous other parts in "The Idler," "Captain Swift," "Lady Windermere," &c., &c.; manager for Mrs. Langtry's spring tour, 1905. *Favourite part:* The American in "The Idler." *Hobby:* Music. *Address:* c/o The Stage, or Era. *Agents:* Fortune and Granville.

BROOKE, Cynthia (Mrs. F. G. Latham), actress; *b.* Australia, 1875; came to England as a child; *e.* privately in London; *m.* F. G. Latham, formerly manager of Adelphi for Gatti's, since manager for Maurice Grau in the United States; her earliest success was secured in the title-role in "The Second Mrs. Tanqueray," on a provincial tour, arranged for her by the gentleman she has since married; subsequently played title-part in "The Notorious Mrs. Ebbsmith" with exceptional power, and won her way by sheer merit into the ranks of London's leading actresses; she was engaged by Sir Charles Wyndham to play Beatrice Ebernoe in "The Liars," and afterwards appeared at the same theatre in "My Daughter-

in-Law"; joined her husband in the United States, 1898, where she has made numerous successful appearances. *Address*: c/o *The Stage*, or *Era*.

BROOKE, E. H., actor; *b.* London; *s.* of Mr. and Mrs. E. H. Brooke, both well-known actors; *e.* Paris; *m.* Maude Goodiff, 1901; began by walking on and assisting in stage management when in his teens, with an occasional part or understudying; since then has acted under the management of Forbes Robertson, W. S. Penley, Edward Terry, George Alexander, Charles Frohman, &c. *Address*: 21, High Road, Willesden Green, N.W. *Clubs*: Green Room and A.A.

BROOKE, Sarah, actress; born in India; daughter of an officer in the Army; was originally trained for the stage by Sarah Thorne, her first professional engagement being with Thomas Thorne in the title-rôle of "Miss Tomboy"; joined Forbes-Robertson, with whom she remained for nearly two years, playing Melitza in "For the Crown," Leslie in "The Profligate," and Desdemona in "Othello"; was engaged by Sir Charles Wyndham for the production of "The Liars" at Criterion, 1897; since then she has appeared at several of the principal West End theatres with Charles Hawtrey, Beerbohm Tree, Frank Curzon, Lewis Waller, Charles Frohman, and Vedrenne and Barker; in 1905 went to Brussels for additional dramatic training by M. Vermandèle, of the Conservatoire; appeared at Imperial in "Harlequin King," 1906; has the reputation of being one of the best dressed women on the London stage. *Favourite parts*: Melitza and Dodo. *Address*: 47, Upper Berkeley Street, Portman Square, W. (*Tel.*, 2352, Mayfair), or A.A.

BROOKFIELD, Charles H., actor and author; *b.* 1855: second son of Prebendary W. H. Brookfield and of his wife, a distinguished woman of letters; was brought up in a pronounced literary and artistic atmosphere, his mother gathering round her such literary celebrities

as Thackeray, Dickens, Kinglake, and many others; this doubtless stimulated his taste for the drama and the stage; made his first professional appearance at Alexandra Palace Theatre, 1879, and after a short probation joined the Haymarket company under the Bancrofts, and played in all the Robertson comedies produced there up to 1885, when he went on tour with Mrs. Bernard Beere; following this came his clever impersonation of General Morakoff in "The Red Lamp," at Comedy, which brought him prominently into notice, and he repeated the rôle when Beerbohm Tree opened the Haymarket, 1887; there he was subsequently seen in "The Ballad Monger," "The Pompadour," "Partners," "A Promising Case," and "Captain Swift"; has impersonated many Shakespearean characters, and has toured in a number of important rôles with leading companies; fulfilled a long engagement at Comedy, 1890-1, playing in "May and December," "Jane," and "Husband and Wife"; his appearances in recent years have been intermittent; has written a large number of pieces and collaborated in others, including "Godpapa," "A Woman's Reason," and "The Burglar and the Judge," with F. C. Phillips; "Papa's Wife," and "Round the Clock," with Seymour Hicks; a new version of "The Grand Duchess" for Savoy, 1898; "The Cuckoo," at Avenue, 1899; "What Pamela Wanted" (adapted from the French), at Criterion, 1905; he is a famous *raconteur*, and his best stories are from time to time passed round the clubs; author of an admirable volume of personal recollections; with his wife wrote and published in 1905 "The Life and Letters of Mary Brookfield," which won the unstinted praise of the critics; a few years ago much concern was created by the news that he was in an advanced stage of consumption, but the disease was arrested by the Nordrach treatment, in which, naturally, he is a confirmed believer.

BROOKS, Edgar Oswald, general theatrical manager; co-lessee and

licensee of Grand Theatre, Swansea; *b.* Dulwich, S.E., January 27th, 1880; *s.* of Rev. George Brooks, Non-conformist minister and author, of Robert Street Church, Grosvenor Square, W.; *e.* Beccles College, Suffolk; *m.* Ellen Davies, of Brockley, S.E., March 23rd, 1904; entered solicitor's office at age of fourteen; was subsequently engaged as assistant advertising manager on London Press; first became connected with the stage as secretary and cashier to Isaac Cohen, Pavilion, Mile End, 1895-7; at Terriss, Rotherhithe, from opening of theatre, till 1901, first as cashier and box-office keeper, and subsequently as acting manager; general manager Surrey Theatre, with Conquests, 1902; toured own company in "The New Housemaid," 1904; toured "Monsieur Beaucaire" with Wilfred Cotton, 1904; took over Grand, Swansea, in December, 1904, in partnership with John W. Woodbridge. *Hobbies:* Philately and philology. *Address:* Grand Theatre, Swansea; and Windsor House, Longland Bay, Glam. (Tel. 0621 Nat. Mumbles).

BROUGH, Fanny Whiteside (Mrs. Richard Smith Boleyn), actress; *b.* at Paris; *d.* of the late Robert Brough, the well-known journalist and dramatic author, and niece of Lionel Brough; sister of Robert Brough, actor and manager of the Bijou Theatre, Melbourne; commenced professional career when fourteen years old, appearing at St. James's Theatre under management of Mrs. John Wood in "Fernande," 1870; joined the Bancrofts at the old Prince of Wales's, and appeared in "School," "Caste," and "Ours"; with Toole at Gaiety; then came four years' hard work in the provinces under Phelps, Charles Matthews, and Barry Sullivan; Mary Melrose in "Our Boys," at Vaudeville, 1878-80; subsequently appeared as Norah Fitzgerald in "Harvest," and Petrella in "Woman and the Law," a strong emotional character, which served to show her versatility; Mary, the Irish servant-girl, in "Little Lord Fauntleroy," 1888; ap-

peared at several *matinées*, 1889, including "Our Flat" and "Marjorie," which subsequently were transferred to the evening bill and became permanent successes; in the autumn of 1888 was engaged to play in "The Royal Oak" at Drury Lane Theatre; joined George Alexander at Avenue, 1890, as Mrs. Horton in "Dr. Bill"; returned to Drury Lane, in autumn of same year, to play in "A Million of Money"; in 1891 appeared in "The Henrietta" and "The Late Lamented" at the Strand, again returning to Drury Lane to play in the autumn drama, "A Sailor's Knot," previous to appearing in Pinero's comedy "The Times," at Terry's; since then has played in a variety of parts, including the title-rôle in Bernard Shaw's "Mrs. Warren's Profession," at a private performance at the theatre of the New Lyric Club; made a brief experiment in management at Terry's Theatre, 1905, in Vernon Harcourt's play, "An Angel Unawares," which was withdrawn after a very brief run; played in "The Indecision of Mr. Kingsbury," at Haymarket, 1905-6; is a finished comedienne and a distinguished member of a distinguished theatrical family; takes a warm interest in the improvement of the conditions of life of her sister actresses, and is President of the Theatrical Ladies' Guild. *Address:* A.A.

BROUGH, Lionel, actor; *b.* Pontypool, 1836; *s.* of Barnabas Brough, a dramatic author of repute (one of the brothers Brough, who wrote under the name of Burnard de Brough); father of Sydney and Mary Brough, and uncle of Fanny Brough; *e.* at Manchester Grammar School, and later at Mr. Williams's private academy in London; commenced career in publishing office of *Illustrated London News*; subsequently connected with business department of the *Daily Telegraph*, and had a share in the production of its first number; soon transferred his services to the *Morning Star*, with which he remained five years; made first appearance on stage at Lyceum, under Vestris's

management, in "Prince Pretty Pet," 1854; after four years returned to newspaper work, and from 1858 to 1863 was on staff of *Morning Star*; he next gave entertainments, and was the first to tour the provinces with a ghost show; assisted at amateur entertainment given by members of the Savage Club at Liverpool in aid of Lancashire Relief Fund, during American Civil War, 1864; his acting created such a favourable impression that in December of same year he was offered a regular engagement by Mr. Henderson, manager of the Prince of Wales's, Liverpool, which he accepted; made his first big London success in "Dearer than Life," with Toole, at the old Queen's, Long Acre, 1870, Irving and Wyndham appearing in same cast; afterwards appeared in innumerable plays, among his best known impersonations being Tony Lumpkin and Bob Acres; managed season at Covent Garden, 1872, when Lord Londesborough financed and the late Dion Boucicault produced the spectacular piece, "Babil and Bijou"; played long round of Shakespearean and other parts at various theatres in London and provinces, and went to America, 1885; returning, played a season at the Opéra Comique, and afterwards went to South Africa, reappearing at Lyric in "La Cigale" in 1890; his latest appearances have been at His Majesty's Theatre, under management of Beerbohm Tree, where he had an enormously successful benefit in 1905; played frequently before the late Queen (from whom he received a beautiful monogram breast-pin, in diamonds and pearls), and before King Edward when Prince of Wales; especially prizes a meerschaum pipe, the gift of the latter. *Recreations*: Gardening, billiards, long country walks. *Clubs*: Savage (only original member alive), Green Room (of which also he is an original member), Eccentric, Bons Frères, National Sporting and all the leading racing clubs; Vice-President Actors' Benevolent Fund and Actors' Association. *Address*: Percy Villa, South Lambeth Road,

S.E. (*Tele. Address*: Marplot, London.)

BROUGH, Sydney, actor; *b.* London, 1869; *s.* of Lionel Brough; brother of Mary Brough, and cousin of Fanny Brough; first appearance at Gaiety in "Civil War," 1885; later on created parts of the "Verdant Green" type at the Criterion, and developed into a popular *jeune premier*; engaged by Hare for two years at Garrick, 1889, appearing in "The Profligate," "La Tosca," "A Pair of Spectacles," and "Dream Faces," and touring with Hare in these and other pieces; engaged by Tree for production of "Much Ado About Nothing," His Majesty's, 1904; appeared in "The Heroic Stubbs" at Terry's, 1906. *Clubs*: Green Room, A.A.

BROUGHTON, Jessie, contralto vocalist; *b.* London, 1885; *d.* of Broughton Black; was a pupil of Madame Oudin; was first engaged by George Edwardes to appear in "The Girl from Kay's," at Apollo, 1903; a party of Pierrots was introduced into the piece in order to give her an opportunity of singing "Under the Bamboo Tree," which became one of the most popular numbers in the piece; next appeared at Apollo in "Madame Sherry," in which she sang "Once in a Blue Moon" so charmingly that the composer, Hugo Felix, presented her with the manuscript of the song as a souvenir; again scored a great success in "Veronique" at the Apollo by her singing of the contralto solo in the last act; sang solo in National Anthem at re-opening of Empire, and remained there as solo vocalist, 1905-6. *Address*: 51, Clifton Gardens, Maida Vale, W.

BROWN, Edith Heron- (see **Heron-Brown**).

BROWN, William Ruddle, actor (leading business); *b.* London, 1868; *s.* of William Thomas Brown, gentleman; *m.* Nellie Howitt, *d.* of late T. C. Howitt, lessee Grand, Glasgow; *e.* Brighton; began stage career as an amateur; first appeared professionally 1894; principal engagements,

Philip in "The Manxman," Clement Hale in "Sweet Lavender," Lord Woodstock in "Sporting Life," the Advocate in "A Man's Shadow," Sir George Langford in "A Woman of Impulse," Sir Percy Wagstaff in "Pink Dominoes," Dick in "Betsy," the Chevalier in "Two Orphans," Fitchett in "Fair Play," Sir John Harding in "The Idlers," &c., &c.; toured own company for upwards of 40 weeks with "The Ring that Binds," by H. C. Sargent (author of "That Brute Simmons"). *Hobby*: Shooting. *Address*: Belgrave Cottage, Belgrave Gardens, N.W. *Agent*: Blackmore.

BROWNE, Brineta, actress; *b.* Maida Vale, W., 1885; niece of Edward Morton; *e.* at private school in France; prepared for the stage since the age of ten by study of elocution with Mary Rorke, Fred Kerr, and Mrs. Oscar Beringer; first appeared at Steinway Hall, as a reciter, May 31st, 1895; toured with "Streets of London" (lead); in "Prisoner of Zenda" (with Mark Blow); created Dolly in "Dolly Dialogues," by Anthony Hope; Sylvia in "Troubled Waters" (F. Brock), and Beatrice in "Because She Loved Him"; also played in "Dandy Dick," "His Excellency the Governor," "Mice and Men," "The Adventure of Lady Ursula," &c.; has appeared all over London as a reciter. *Hobby*: Jiu-jitsu. *Address*: 260, Portsdown Road, W. *Agent*: St. John Denton.

BROWNE, Margaret Turton—(see Turton-Browne).

BROWNE, Pattie, actress; *b.* Sydney, New South Wales, 1868; was for some years a member of Brough and Boucicault's Comedy at Bijou, Melbourne, where she appeared in a number of comedy rôles, and established herself as one of the favourite actresses of Australia; came to London with a letter of introduction to A. W. Pinero from Dion Boucicault, Junior, which led to her engagement at the Court to appear in "The Amazons," in which she made a great hit; after a series of London engagements returned to Australia in 1897, and appeared

under the management of Robert Brough, meeting with an amazingly warm reception from the Melbourne public, who showered upon her flowers and gifts; in "The Admirable Crichton" at Duke of York's, 1903, followed by tours. *Address*: c/o *The Stage*, or *Era*.

BROWNE, W. Graham, actor; born and educated in the north of Ireland; he was trained for business, for which, however, he had little aptitude and no liking; adopted the theatrical profession, and after some struggles and disappointments, and a good deal of waiting, won a position on the London stage; he is now one of the leading *jeunes premiers*, and an actor of much earnestness and versatility; personally produced Granville Barker's much debated play, "The Weather Hen," at Comedy, 1899, in which, with his wife, Miss McIntosh, he took a leading part; has been associated with Vedrenne and Barker in several of their productions at the Court; played in "The Wilderness" at St. James's, 1901; created the part of the Duke in "The Duke of Killicrankie," at Criterion, 1904; appeared in "Mr. Hopkinson" at New, 1904; played in "What the Butler Saw," at New and Savoy; "The Mountain Climber," Comedy, 1905. *Address*: 6, Spur Street, Leicester Square, W.C. *Club*: Green Room, A.A.

BROWN-POTTER (see Potter, Mrs. Brown-).

BRUCE, Harry, actor, inventor, producer, stage and general manager; gained his early experience by hard work, playing a round of character parts, and acting as assistant stage manager in drama, and appearing as duologue comedian, &c., in many of the best known of the music halls of the days gone by, such as the Winchester, Weston's, Regent, Wilton's, Sun, Canterbury, Lusby's, &c.; left the stage for some years in 1879, and travelled the world in many lines of business; produced numerous spectacles and sketches in the halls, 1887 onwards; took an active part in

opposing the L.C.C.'s drastic campaign against music hall sketches, 1889, and was the pioneer in forming an association to advocate repeal of the well-known Acts of 1752 and 1843; in 1891 toured the first triple bill through the provinces; appeared in the variety halls with J. B. Howe in spectacles and sketches, 1892; commenced touring own plays, "A K-Night in Armour" and "Two Hussars," 1894; produced for the first time on any European stage a sequel to an existing play—"On Distant Shores" (sequel to "A K-Night in Armour"), with which he sent out three companies—1897; toured South Africa with colossal *répertoire* (carrying 76 tons of scenery and effects), 1903; is an expert engineer and stage mechanician; author of "The Two Hussars" (twelfth year of tour), "The Magnetism of the King," "A K-Night in Armour" (fifteenth year of tour), "On Distant Shores" (seventh year), "Snares of London" (fifth year), and numerous other plays. *Address*: 170, Crampton Street, S.E.

BRUNEAU, Alfred, French musical composer and musical critic of *Le Figaro*; *b.* Paris, 1857; *e.* at the Conservatoire; his operas include "Kérin," performed at the Théâtre Lyrique, 1887; "Le Rêve," 1891; "L'Attaque du Moulin," 1893; "Messidor," &c.; he has also set to music a number of poems written by Catulle Mendès, notably "Penthésilée" and "Lions de France." *Address*: 122, Rue La Boétie, Paris.

BRUNNER, Queenie Fraser—(see Fraser-Brunner).

BRUNTON, Enid Spencer—(see Spencer-Brunton, Enid).

BRYDONE, Alfred (Alfred Brydone Boak), actor (old men, character, and heavy parts); *b.* Edinburgh, December 9th, 1863; *s.* of Allan Boak, tanner and leather merchant; *e.* Merchiston Castle, Watson's College, and Edinburgh University; *m.* Ella Tarrant, March 28th, 1893; was never specially trained for the stage, but was at one time a pupil of Hermann

Vezin and Emil Behnke; made first appearance at Criterion Theatre, September 15th, 1888, in servants' parts in "The Dowager," and "Betsy"; was for six and a half years a member of F. R. Benson's company (including his three London seasons); has fulfilled London engagements with Sir Henry Irving, Wilson Barrett (playing Favius in "Sign of the Cross," Zoar in "Daughters of Babylon," Appius Claudius in "Virginius," and other parts at Lyric, 1896—7), Beerbohm Tree, Forbes Robertson, Fred Terry and Julia Neilson, George Alexander, and Otho Stuart. *Favourite part*: King Henry IV. in "Henry IV. (Part II.)." *Address*: 43, Holbein House, Sloane Square, S.W. *Clubs*: Green Room, A. A.

BUCKLEY, F. Rawson, actor (juveniles); *b.* London, December 12th, 1866; *s.* of the late Samuel Rawson. P.G.M., China; *e.* Switzerland and Germany; prepared for the stage under Hermann Vezin and F. R. Benson, and by acting with the Irving Dramatic Club; made first appearance July 27th, 1891, as Basanio and Oberon, with F. R. Benson, at Her Majesty's Theatre, Dundee; remained with Mr. Benson for twelve months; three years with Sir Henry Irving, playing Lorenzo, King Louis, Sir Percival, &c.; with Ben Greet, 1896—9, playing Marcus Superbus in "Sign of the Cross" 613 times, and lead in old comedies; played King Henry VI. with George Alexander in "In Days of Old"; Sydney Carton, Hamlet, Romeo, Shylock, Brutus, Othello, &c., with own company; Horace Parker in "A Message from Mars" (Mouillot) 530 times; Lodovico, and understudy Iago with Forbes-Robertson. *Favourite parts*: Hamlet, Horace Parker, and Marcus. *Hobbies*: carpentering, gardening, and stamp collecting. *Address*: 7, Pen-y-wern Road, Earl's Court, S.W. *Clubs*: Green Room, A. A. *Agent*: St. John Denton.

BULLOCH, John Malcolm, dramatic critic; *b.* Aberdeen; *e.* Grammar Schools of Aberdeen and Old Aberdeen, and Aberdeen University

(M.A.); assistant editor and afterwards editor of *The Sketch*, 1893-9, which position he resigned to join Clement Shorter in the foundation of *The Sphere*, of which he is the assistant editor; dramatic critic of *The Tatler* from 1901 to February, 1906, when he transferred his services in that capacity to *The Sphere*; is keenly interested in genealogy, of which he has made a special study for many years; author of several works in connection with his old university; also of "College Carols" and four privately printed volumes of verse. *Address*: 3, Great New Street, E.C.

BUNNING, Herbert, composer and conductor; *b.* London, 1863; *e.* Harrow and Brasenose College; *m.* Marguerite Wilhelmine, Marquise de Moligny; on leaving Oxford, was for two years a subaltern in the 4th Hussars; left the service, 1886, and at once entered upon the study of music in Paris and at Milan; has composed numerous orchestral pieces; also opera, "La Princesse Osra," produced at Covent Garden, July, 1902, and "Sir Launcelot and Queen Guinevere," tenor scena, sung by Ben Davies at Norwich Festival, October, 1905; appointed musical director at the Lyric, 1892 (resigned 1893); two years at Prince of Wales's, 1895-6. *Address*: 154, Regent Street, W. *Club*: Boodles.

BURCHILL, William, actor; *b.* Bath; *s.* of Chas. Britton Burchill, of Bath; *e.* Bristol; made first appearance with Maggie Morton, 1897, as policeman in "Dangers of London"; six years with Mrs. Patrick Campbell, accompanying her twice to America; played before Kaiser in Germany with Forbes-Robertson; sustained round of Shakespearean parts in Brussels; toured with Olga Nethersole; produced Christina Rossetti's "Pageant of the Months," with 160 performers, in arena of Albert Hall, June, 1904; assisted in production of "Pelleas and Melisande," with Sarah Bernhardt and Mrs. Patrick Campbell, autumn, 1904; toured as Philip Christian for four months in "The Manxman," in

spring, 1905; subsequently toured as stage manager with Sarah Bernhardt; joined Arthur Bouchier, September, 1905, as stage manager for "The Walls of Jericho," at Shaftesbury; has appeared at Royalty, Savoy, Lyceum, Prince of Wales's, Vaudeville, and Drury Lane theatres, and frequently on tour; played everything from Dame in pantomime to Shylock in "The Merchant of Venice"; has very youthful appearance, and while managing for Mrs. Patrick Campbell was once asked where his father was, as he was regarded as too youthful to be the manager. *Favourite part*: Mercutio. *Hobbies*: Cycling, photography, and hearing grand opera. *Address*: 118, Pall Mall, S.W.

BURKE, Billie, actress; *b.* Washington, U.S.A., 1886; *d.* of William E. and Blanche Burke, actors; *e.* in France; she came to London in 1898 to improve herself in singing; made a successful tour through Austria, Germany, Russia, and France; on her return to England she was engaged for one month at London Pavilion, ultimately staying there for twelve weeks; she next appeared in the pantomime "Beauty and the Beast," at Glasgow, and afterwards at Sheffield; during this engagement she was secured by George Edwardes for the part of Maimie Rockefeller in "The School Girl," in which she made a hit by her singing of "My Little Canoe"; she was then engaged by George Edwardes for the "Duchess of Dantzic" at Lyric, playing Lizette; afterwards toured with the London Company, playing Renée; not wishing to go to America in the "Duchess of Dantzic," she retired from the cast; appeared in "The Blue Moon" at the Lyric, 1905; is an excellent linguist. *Recreations*: Motoring, cycling, and riding. *Address*: 34, Queen's Road, N.W. (*Tele.*: 2050) Hampstead.) *Agent*: Arthur Hart.

BURNAND, Sir Francis Cowley, dramatic author, editor of *Punch*; *b.* 1836; descended on father's side from old Savoyard family, and on mother's from Hannah V. Cowley,

authoress; *c.* Eton, Trinity College, Cambridge; founded the A.D.C., Cambridge, of which the King, when Prince of Wales, was president; studied for the English Church, but became a Catholic; called to bar and practised occasionally; *m.* when between 21 and 22; was introduced by George Meredith to *Once a Week*, to which he contributed; his first piece, a farce, was written and played at Eton, and publicly performed at Worthing; his next pieces were written for the A.D.C., and, being printed by Lacy, the theatrical publisher, were played for fees paid to the publisher at nearly every provincial theatre; his first London piece, a farce, "Dido," was produced at St. James's by Chatterton and Willett; wrote a piece with Montague Williams for Robson; also a drama for Alfred Wigan and Miss Herbert; and then several farces and burlesques for Buckstone and others; has written over 120 plays and burlesques, many of which were enormously successful, including "Black-Eyed Susan," which ran in the 'sixties at the Royalty for over 400 nights, a very lengthy run in those days; when subsequently revived it ran for another 400 nights; among his light comedies "The Colonel" was one of the most successful; has adapted numerous comedies and farces from the French and German for Augustin Daly and other managers, some of which are still running in America and the provinces; wrote librettos of "The Contrabandista" and "The Chieftain," for which Sir Arthur Sullivan composed the music; and together they produced a musical version of Maddison Morton's farce, "Box and Cox," called "Cox and Box"; also part author (with R. C. Lehmann) of "His Majesty," comic opera, the music of which was composed by Sir A. C. Mackenzie, and which was produced at the Savoy in 1897; in collaboration with J. Hickory Wood, he wrote the pantomime "Cinderella," produced at Drury Lane, 1905; has been on *Punch* about forty-five years, and as editor he completed his twenty-fifth year in 1905; was knighted in 1902. *Address:* 27,

The Boltons, S.W. *Clubs:* Garrick; Albion, Ramsgate.

BURNE, Arthur, actor (juvenile lead). *Address:* 10, King Street, Covent Garden, W.C. *Club:* Green Room.

BURNETT, Frances Hodgson, dramatist and novelist; *b.* Manchester, 1849; accompanied her parents to America when a girl of sixteen; *m.* first, 1873, Dr. Burnett, Washington (marriage dissolved, 1898), second, Stephen Townesend (Will Dennis, actor), 1898; her first published story of importance was "That Lass o' Lowries," 1877; her dramas include "Little Lord Fauntleroy" (based on her well-known novel of that name), "Phyllis," "The Showman's Daughter," "The First Gentleman of Europe," "Esmeralda," "Nixie," and "A Lady of Quality," most of which have been successfully produced on both sides of the Atlantic. *Address:* Maytham Hall, Rolvenden, Kent.

BURNETT, Gertrude, actress; *d.* of Alfred Burnett, professor of music; *e.* at Blackheath High School and Royal Academy of Music; was prepared for stage by Sarah Thorne at Margate; principal engagements have been with Ben Greet, William Greet, Marion Terry (as Lady Windermere in "Lady Windermere's Fan"), Charles Sugden (as Lady Curtoys in "Wheels Within Wheels," and Mabel Vaughan in "The Wilderness"); joined George Alexander to play Ethel Glyndon and understudy Eva Moore, and remained on to play a small part in "Paolo and Francesca"; with Wyndham's touring company in "Mrs. Gorrings Necklace," and with Lewis Waller's company in "Miss Elizabeth's Prisoner"; joined Otho Stuart at Adelphi, 1905, and understudied Lily Brayton as Ophelia; gives recitals and is a professor of elocution. *Recreations:* Music, golf. *Address:* Heath View, Montpelier Row, Blackheath, S.E. *Clubs:* Pioneer, A. A.

BURNETT, Joan, character and comedy actress; *b.* at 2, Verulam Buildings, Gray's Inn, W.C.; *d.* of Jennie Lee, actress, and J. P. Burnett,

dramatic author; *e.* in London and Australia; first appeared (without special preparation) as Esther in "Jo," at Cape Town, South Africa; has since appeared in London in "The Wedding Guest," "Peter Pan," &c. *Favourite part:* Jennie Geddes in "The Wedding Guest." *Recreation:* Watching a cricket match. *Address:* 19, Nassau Street, Mortimer Street, W. *Manager:* Charles Frohman.

BURT, G. Norman- (see Norman-Burt).

BURTON, John, actor; *b.* Nottingham; *s.* of Edward Burton and his wife, actors; grandson of an actor and manager; has played in every line of business from super to star, held nearly every position behind the curtain from call boy to producer, and every position in front from programme boy to manager; first appeared as infant in "Pizarro," when only a few weeks old; has toured own companies, and acted in every class of play and playhouse from a penny booth to a West End theatre; his principal engagements have been with Pitt and Hamilton, Miss Alleyn, Edward Compton, and Osmond Tearle; has acted with the great little Robson, Madame Celeste, Walter Montgomery, G. V. Brooke, Phelps, Dillon, J. L. Toole, Barry Sullivan. *Hobbies:* French and cycling. *Address:* 19, Chatsworth Road, Gateshead.

BURTON, Langhorne, actor; *b.* Somersby Manor, Lincolnshire (the birthplace of Tennyson); *e.* Malvern College; has played with a number of leading companies in provinces; toured as Falkner in "The Liars," Jack Kennerley in "The Wilderness," Lionel Cartaret in "Mrs. Dane's Defence," Clement Hale in "Sweet Lavender" (with Edward Terry), David Cairne in "Mrs. Goringe's Necklace," the Duke in "The Duke of Killicrankie"; Ernest Wooley in "The Admirable Crichton"; Fortuné in "The Notorious Mrs. Ebbsmith," with Mrs. Patrick Campbell at the Royalty; Eugene Beauharnais in "The Creole," with Maude and Harrison, at the Haymarket; toured as Raoul Berton and

Paul Sylvaine in "Leah Kleschna," 1905. *Address:* 7, Arundel Street, Piccadilly Circus, W., or A.A. *Agent:* Blackmore.

BUSS, Harry, comedian; *b.* at 440, Strand, 1874; *m.* Elsa Brettingham, September 13th, 1902; started theatrical career at age of 15 at Strand Theatre under Willie Edouin, in F. C. Burnand's farcical comedy, "Private Enquiry," as boy actor, creating part of Toby Trimlett; twelve months with Harry Nicholls and W. Lestocq's "Jane" company; another season at the Strand with Willie Edouin, in "The New Wing," &c.; tour with Adria Hill in "Half Mast High"; two tours as Harry Marlinton in "The Red Squadron"; Tommy Trotter in "Tommy Atkins" at Trafalgar (now Duke of York's), with Dana and Cartwright; Idle Jack in "Dick Whittington," at Parkhurst, Bournemouth, and Stockton-on-Tees; short engagements at Terry's (in "Thyrza Fleming"), Criterion (in "An Amateur Wife"), and Adelphi (in "The Black Domino"); tour with "Naughty Boys" (afterwards called "The Chinaman") with Violet Melnotte, followed by season at Trafalgar; stock season at Pavilion, Mile End; created part of Lord Burrows and stage managed C. W. Somerset's version of "The Sorrows of Satan"; Sister Anne in "Blue Beard" at Bath; Abanazar in "Aladdin" at Eden, Brighton; Charlie Sawter in "Woman and Wine" at Princess's; tour with "Circus Girl" as Biggs; Page in "Cinderella" at Bedford; stock seasons at West London, Terriss, Brixton, Pavilion, and Crown, Peckham; two pantomimes at Lyric, Hammersmith; Mrs. Crusoe at Grand, Croydon; tour with F. Mouillot's *répertoire* company; South African tour with Kate Vaughan; tours with George Dance as Cupid in "Three Little Maids," and Barry in "A Country Girl," and in Payne and Huntley Wright parts in musical comedy. *Address:* 32, Albany Mansions, Albert Bridge Road, S.W.

BUTT, Clara (Mrs. Kennerley Rumford), contralto singer; *b.* South-

wick, Sussex, 1873; *c.* Jersey and Bristol; *m.* Kennerley Rumford, baritone vocalist, 1900; gained open scholarship, value 400 guineas, at Royal College of Music; made *début* Lyceum Theatre in R.C.M. 'students' performance of "Orfeo," 1892, before Prince of Wales; first professional appearance on concert platform in "Golden Legend," Albert Hall, 1892; next went to France and Germany, studying at Paris under M. Bouhy, and at Berlin under Etelka Gerster; has since appeared at all the principal London and provincial concerts and musical festivals. *Recreations:* Riding and fishing. *Address:* Compton Lodge, South Hampstead, N.W.

BYRNE, Kate Oscar, actress and operatic singer; *b.* Halsey Street, S.W., March 16th; *d.* of Oscar Byrne, ballet master and designer with Charles Kean, Matthews, Buckstone, Chatterton, &c.; *e.* at a Highgate convent and at R.A.M.; *m.* H. J. Howard, South African merchant, 1894; studied under Manuel Garcia and the late W. Lacy; first appeared as Joe in "Bleak House" with Mrs. Hermann Vezin; joined D'Oyly Carte's companies for Savoy operas, playing Queen in "Iolanthe" and understudying principal contralto parts; left D'Oyly Carte to join Standard Opera Company, in South Africa. *Favourite parts:* Azucena, Mrs. Malaprop, and La Frochard. *Hobbies:* Millinery, dress-making, dancing, and walking. *Address:* 55, St. Martin's Lane, W.C.

CACEY, Dorothy, actress; *b.* Alexandra Road, St. John's Wood, N.W., 1882; *e.* at Convent of St. John, Hamilton Terrace, N.W.; was never trained for the stage, but found her way there by natural inclination and persistence; first appeared at Lyric, Hammersmith, November, 1898, as a super; toured in South Africa with Willie Edouin during the war (was at Central Hotel, Kimberley, on the night of Rhodes's death); toured with Hermann Vezin, Henry Dundas, Arthur Collins, and W. S. Penley; was engaged for lead by Wilfred Cotton

on being heard to recite (chiefly owing to excellent French accent); *Favourite parts:* title-rôle in "The Twin Sister," Dearest in "Fauntleroy," Gilberte Picard. *Hobbies:* Acting and going to theatres. *Address:* Hill House, Harlow, Essex, and 15, Catherine Street, Strand, W.C. *Club:* A.A.

CADLE, Ernest, theatrical and music hall agent; *b.* Clarence House, Gloucester, September 26th, 1871; *s.* of Clement Cadle, surveyor; *m.* Lillian Haycock, youngest *d.* of W. T. Haycock, managing director of Haycocks, Ltd., lithographers, October 14th, 1905; *e.* at Crypt Grammar School, Gloucester; originally engaged as a commercial traveller, and then as wholesale fruit merchant's manager; purchased agency business (in partnership with brother) from Oswald Stoll in 1895; entertainment manager (for Woolwich and Greenwich) for King's Dinners to the Poor at Coronation, 1902. *Favourite occupation:* Booking dates. *Hobbies:* All kinds of outdoor sports and up-river camping (was youngest sergeant in largest volunteer regiment in the United Kingdom). *Address:* 105 and 106, Strand, W.C.

CADLE, Henry, theatrical and music hall agent; *b.* May, 1873, at Newark House, Hempstead, Gloucester; *s.* of Clement Cadle, surveyor; *e.* at Crypt Grammar School, Gloucester; was for five years associated with Oswald Stoll at Cardiff; purchased Stoll's agency business (in partnership with brother), 1895; has made five trips to America and introduced many successful American artistes to England; also brought to the Metropolitan Harry Lauder and others now in the first rank. *Favourite occupation:* Travelling in search of novelties. *Hobbies:* Fishing and photography. *Address:* 105 and 106, Strand, W.C. (*Telephone:* 1975, Gerrard).

CADWALADR, Llewelyn, operatic tenor and music hall sketch artist; *b.* Gardden Hall, Ruabon, 1860; *s.* of R. Cadwaladr, mining engineer; *e.* at Holt College; prepared for stage at Royal Irish Academy of Music and studied with Signor

Caracciolo, Frenchel, and J. O'Rourke; first appeared at Her Majesty's Theatre, with Carl Rosa Opera Co., as Baron Celli in Wagner's "Rienzi," D'Oyly Carte's Opera Co., 1879; Rochester in "Nell Gwynne" at Avenue and Comedy Theatres, 1884; with Gilbert and Sullivan's operas in America and Germany, 1885 and 1886; Opera Comique, Claude Melnotte in "Castle of Como," and in "Gretna Green," and "Les Cloches de Corneville," 1889; with Cleary's Opera Co. in South America, 1890; rejoined D'Oyly Carte's, 1892; "Greek Slave" at Daly's, 1898; started musical and operatic sketches in variety theatres, 1900; Australia with H. Rickards, 1904. *Favourite parts*: Dick Dauntless in "Ruddigore," and Claude Melnotte. *Hobbies*: Boating. *Address*: 33, Aliwal Road, Clapham Junction, S.W. *Agents*: Cadle's Agency.

CAIRNS-JAMES, Lewis, actor and professor of elocution; *b.* Edinburgh; s. of Rev. Alexander James; *m.* Jessie Moore, 1889; played leading parts at the Savoy, Opera Comique, Globe, Strand, Vaudeville, Lyric, Prince of Wales's, Gaiety, &c., under the management of R. D'Oyly Carte, William Greet, Horace Sedger, A. and S. Gatti, Charles Frohman, Willie Edouin, H. J. Leslie, and George Edwardes; also played in South Africa, Canada, and America; Professor of Elocution at the Royal College of Music, Guildhall School of Music, &c., &c., and at his own School of Musical and Dramatic Art, 77, New Oxford Street, W.C. (*Tele.*, 4287, Central.) *Club*: Green Room.

CALDWELL, Marianne (Marianne Lipsett), actress; *b.* Dominica, West Indies; *d.* of Henry Caldwell Lipsett, of Manor House, Ballyshannon, Ireland, sugar planter and estate owner; *e.* at Passy, Paris, and in private school in London; studied music at London Academy, taking silver medal and scholarship for pianoforte; first prepared for the stage by George Neville, and afterwards by Sarah Thorne in stock company; first appeared at a

matinée at Vaudeville; on leaving Sarah Thorne was engaged to play Molly Seagrim in "Sophia" at Vaudeville, taking up Maude Millett's part; then for a season of French plays at Royalty; on returning to town after touring, joined Mrs. John Wood at Court in "Mamma," and remained for several seasons, playing in Pinero and other plays; at Garrick in "The Profligate," Lyceum in "Magda," &c. *Favourite parts*: Helen in "The Hunchback" and Lady Hunsanton in "A Woman of No Importance." *Hobbies*: Writing (letters for choice), talking, and tending to her tiny cottage in Bucks. *Address*: 42, Chelsea Gardens, S.W. *Clubs*: A.A. and Pioneer.

CALVÉ, Emma, operatic vocalist; *b.* Madrid, 1864; pupil of Marchesi; first appeared at a benefit performance at Nice; made professional *début* at the Monnaie, at Brussels, as Marguerite in "Faust," 1882; first performed in Paris in "Aben Hamet" in 1884; created numerous rôles at the Opéra Comique, her greatest successes being as Carmen and Santuzza in "Cavalleria Rusticana," in which she first appeared at the Royal Italian Opera, London, in 1892; she also created the part of Messaline in de Lara's Opera, at Monte Carlo, in 1900, and played the same part in London the following year. *Address*: Château Cabrières, Cevennes, France.

CALVERT, Alexander, actor; *b.* Manchester; youngest son of the late Charles Calvert and Mrs. Charles Calvert; *b.* of Louis and Leonard Calvert; originally intended for a sailor, but the hardships of a disastrous voyage induced him to abandon the calling; drifted to London, Canada, where he first appeared as an actor at a public thanksgiving performance; afterwards played with a stock company at Ithaca and in other parts of New York State; returning to England, appeared at his father's theatre at Manchester and toured the provinces, where he obtained much useful experience; appeared in several of Beerbohm Tree's Shake-

spearean revivals at His Majesty's; played Orlando to Julia Neilson's Rosalind at Globe, 1900. *Address*: A.A. *Club*: Green Room.

CALVERT, Mrs. Charles, actress; *b.* 1836; widow of Charles Calvert, of Manchester; one of the oldest and most finished actresses of the day; is the mother of five sons and three daughters, all on the stage; as Adelaide Biddles, gained a wide experience in the provinces in almost every branch of the drama, and age and experience have only served to ripen her style and perfect her methods; she has played so many parts it would be almost impossible to enumerate them here, but among her most striking recent impersonations was Mrs. Malaprop in the Haymarket revival of "The Rivals," 1903; the Queen Mother in a "Royal Family," at Court, 1900, and her amorous widow in "Beauty and the Barge" at Haymarket, in 1904; has frequently toured in America, and has contributed articles to the English and American Press. *Address*: Westward Ho Hotel, Westgate-on-Sea.

CALVERT, Leonard Charles, character comedian; *b.* London; *s.* of the late Charles Calvert (tragedian and late manager of Prince's, Manchester) and Mrs. Charles Calvert; *b.* of Louis, William, Alex. and Cecil Calvert; *e.* at Manchester and in Germany; studied music at Leipsic Conservatoire; received his first engagement under his father's management at Manchester, and appeared as the Duke of Norfolk in "Henry VIII."; was the original Colonel Slasherton in Sims and Corri's musical comedy, "The Dandy Fifth"; visited America with Sir Henry Irving in "Robespierre," 1900; first appeared in a children's play as Dr. Funnyman in "Little Black Sambo and Little White Barbara," at Garrick, Christmas, 1904. *Favourite parts*: Gecko in "Trilby" and the Tramp in "A Message from Mars." *Hobby*: Pianoforte playing. *Address*: 59, Wymering Mansions, Elgin Avenue, W. *Club*: Green Room.

CALVERT, Louis, actor; *b.* Manchester; *s.* of the late Charles Calvert, the well-known theatrical manager, and of his wife, Mrs. Charles Calvert, the excellent comedienne (*q.v.*); *m.* Rose Roberts, granddaughter of the late Captain Roberts, R.N.; appeared with his father in several of his famous productions at Manchester, occasionally coming to London and playing or producing at some of the leading West End houses; assisted Beerbohm Tree in most of his Shakespeare productions, notably "Julius Cæsar," in which and in other plays he has acted at His Majesty's; staged "Cyrano de Bergerac" at Wyndham's, 1900; appeared with Julia Neilson in "Sweet Nell of Old Drury" at the Globe, 1901, also in "Sunday" (of which he was part author), at the Shaftesbury and Comedy in 1903; played a leading part in "John Bull and His Other Island" at the Court, 1905, and appeared at Wyndham's in "Captain Drew on Leave" the same year; returned to Court to appear in "Major Barbara," 1906; he perpetuates the excellent traditions in which he has been trained, and is an actor of sound ability as well as a capable stage manager. *Clubs*: Green Room.

CALVERTO, J. F. (James Ferguson), lecture and musical agent; *b.* Liverpool; *s.* of John Ferguson, of Ballantrae, Ayrshire; *m.* Ellen B. Nicol; *e.* Glasgow; originally commercial traveller; first appeared in public at Bellshill, N.B., with the late Harry Linn, ventriloquist; was manager for the late Max O'Rell; was among the first to discover talent in Harry Lauder, and still acts as his Scottish concert agent; the first agent to provide a complete variety entertainment at Mar Lodge at the request of the Duke of Fife; toured René Bull, Lord Rosslyn, Mel. B. Spurr, and Alfred Capper through Scotland as entertainers; founded the first musical agency in Scotland, 1898; issued first illustrated catalogue of entertainers in Scotland, 1903. *Hobby*: Motor cycling. *Address*: Giffnock, Glasgow, N.B.

CAMERON, Sylvia, vocalist and solo pianist; *b.* New Cross, 1881; *e.* at New Cross College for Girls; first appeared at South Place Institute, 1898, and has since sung at principal West End and suburban concerts. *Address*: 42, Cadogan Terrace, Victoria Park, E.

CAMERON, Violet (Mrs. De Bensaude), actress; *b.* 1862; niece of Lydia Thompson and cousin of Violet and Florence Lloyd; made her first appearance at the age of seven as Karl in "Faust," at the Princess's, her success being so marked that she at once obtained a three years' engagement for children's parts in the Drury Lane pantomime; when twelve, sang the part of Siebel in "Faust," and toured the provinces, where she was seen and engaged by the late Alexander Henderson, appearing under his management at the Adelphi, Globe, and Criterion Theatres; her first substantial success was in "Piff-Paff" at Criterion, 1875; created Germaine in "Les Cloches de Corneville" at the Folly; a season at the Strand preceded her appearance at Brighton, in 1880, in "La Mascotte," which was brought to the Globe, and had an enormous success; "Rip van Winkle" and "Falka" followed (at Avenue); after a rather lengthy absence from the boards she reappeared in "La Mascotte," in 1885, meeting with an enthusiastic welcome; next passed to the Empire, and from there to the Gaiety; returning to England in 1886, after a long American tour, she appeared in the "Sultan of Mocha," at the Strand, "The Old Guard," at the Avenue, and "Faust Up-to-Date," at the Gaiety, and (in March, 1890) in the revival of "Les Cloches" at the Opera Comique; in 1890 she played in "Captain Thérèse" at the Prince of Wales's, where she subsequently appeared in "The Rose and the Ring," and in 1891 in "Maid Marian"; since then her appearances have been infrequent, the last being as the Abbess in "The School Girl," at the Prince of Wales's, 1903.

CAMPBELL, Lady Archibald, the originator of pastoral plays; *b.* Ard-
 kinglylass; *d.* of late James Callander

and Hon. Mrs. Callander; *m.* Lord Archibald Campbell; in 1887, she appeared in "A Midsummer Night's Dream," playing Oberon to Kate Vaughan's Titania in the garden of Pope's Villa, Twickenham; authoress of several plays, including "Tam Ling," a Scotch ballad play, produced at Theatre Royal, Edinburgh, with herself in title-rôle; has written largely on the drama. *Recreations*: Skating and cycling. *Address*: Coombe Hill Farm, Norbiton.

CAMPBELL, Mrs. Patrick (Beatrice Stella), actress; *b.* at Kensington Gate, W. Her father was John Tanner, eldest son of late John Tanner, of Bombay (chief army contractor to East India Company), whose eldest daughter, Emily, married Baron von Jasmond. Her mother was Luigia Romanini, second daughter of late Angelo Romanini, an Italian refugee who played an important part in politics; he travelled unmolested all over Eastern Europe, aided by a firman from the Sultan of Turkey; he had seven daughters, who all married under the age of eighteen, namely: Regina (*m.* Richard Stevens, British Consul, Tabriz, Persia); Maria Luigia Giovanna (*m.* John Tanner, of Bombay); Stella (*m.* Alexander Swoboda, a Bavarian artist); Carolina (*m.* George Gunn Fraser, who was in Government Office in India); Angela (*m.* Henry Lacy, son of an English clergyman in India); Theresa (*m.* Lawrence Muspratt, in Government service in India); Theodora (*m.* James Cumins, a nephew of John Tanner). She married Patrick Campbell, who was educated at Wellington College, and lost his life at Boshof, 1900, while serving with Lord Chesham's Yeomanry in the South African War; he was the second son of the late Patrick Campbell, who was the manager in Hong Kong of the Chartered Bank of India, Australia, and China (the elder son, Alan, of the 72nd Highlanders, was mentioned for distinguished service at Tel el Kebir). She has one son, Alan Urquhart (formerly a naval cadet in China on H.M.S. *Glory*; now an undergraduate of Hertford College, Oxford),



MRS. PATRICK CAMPBELL.

Dover Street Studios.

and one daughter (Stella). She was educated at Brighton, in London, and in Paris (gained a scholarship at the Guildhall School of Music, carrying with it three years' free tuition at Leipsic, but her romantic marriage at the age of seventeen—her husband being nineteen—prevented her from taking advantage of it). She first appeared with the Anomalies Amateur Dramatic Club at West Norwood, in 1886, playing in three parts; toured with Ben Greet and Mrs. Bandmann-Palmer, 1888-91; was engaged to play leading lady's part in melodrama at the Adelphi Theatre, under the Gattis, but her work was interrupted by a serious attack of typhoid fever, 1891-3; created the title part in Pinero's "The Second Mrs. Tanqueray," with George Alexander, at St. James's Theatre, 1893, achieving the success of her career and establishing her reputation as an emotional actress of supreme ability; appeared with Beerbohm Tree in "John a' Dreams," at Haymarket, 1894; was "lent" by Mr. Tree to John Hare for "The Notorious Mrs. Ebbsmith," at Garrick, 1894, returning to Haymarket in 1895 for "Fedora"; joined Forbes-Robertson for "Romeo and Juliet," at Lyceum, 1896, playing also in "Magda," "Hamlet," and "For the Crown"; consented conditionally to support Forbes-Robertson during his tour in Germany, early in 1898, in "Macbeth," "Hamlet," and "The Second Mrs. Tanqueray," being complimented by the Kaiser on her Lady Macbeth. Mr. Robertson undertaking to produce in London on his return her version, by J. W. Mackail, of Maeterlinck's "Pelleas and Melisande" (which in the summer of 1898 was brought out at the Prince of Wales's Theatre); undertook for the first time the entire financial responsibility of management, September, 1899, securing the Prince of Wales's Theatre for a six months' season, and the services of Forbes-Robertson, and produced "The Moonlight Blossom" and "The Sacrament of Judas" (both plays being the property of Mr. Robertson); the losses on the season were heavy; then took the Royalty, where

she remained from February, 1900, to October, 1901, producing "The Canary," "The Fantasticks," "Mariana," "Mrs. and Mrs. Davenport," "Mrs. Jordan," "The Happy Hypocrite," and "Beyond Human Power," and reviving "Magda," "The Second Mrs. Tanqueray," and "The Notorious Mrs. Ebbsmith"—the whole series being characterised by extraordinary artistic distinction and success; in October, 1901, she took her own company, under the management of Liebler and Co., to the United States and Canada, where she played for six months a *répertoire* of six plays, giving nine performances a week; the unprecedented success of this tour induced her to follow it by another American tour, under Charles Frohman, with a *répertoire* of four plays, which included two heavy productions, "The Joy of Living" (by Sudermann) and "Aunt Jeannie" (by E. F. Benson); in 1903 opened a short season at the New Theatre, with "The Joy of Living" and a revival of "The Second Mrs. Tanqueray"; in the summer of 1904, produced "Warp and Woof," by the Hon. Mrs. Alfred Lyttelton, at the Camden Theatre, and subsequently for a run at the Vaudeville; this was followed by a short revival of "The Second Mrs. Tanqueray," and a series of *matinées* of "Pelleas and Melisande," in French, in which she appeared with Sarah Bernhardt; in October, 1904, commenced another American tour, under Charles Frohman, with an English translation of Sardou's "La Sorcière," but an accident in the following January, which resulted in a broken knee-cap, caused a heavy financial disappointment; in July, 1905, she again played "Pelleas and Melisande," in French, with Sarah Bernhardt, at the Coronet, and for three weeks throughout England, Ireland, and Scotland. *Amusements*: Music, reading, social life, an extraordinary fondness for animals. *Address*: 33, Kensington Square, W. (*Telephone*, 863, Kensington.)

CAPE, T. Ireby, actor and stage manager; b. Hammersmith, 1873; has had a varied and extensive experi-

ence for the last sixteen years, touring in a variety of parts and running companies, besides producing his own plays; now devotes himself principally to producing for amateur clubs and similar organisations. *Favourite parts*: David Garrick, Eccles, and Conn the Shaughraun. *Address*: 30, Flanders Mansions, Bedford Park, W.

CAPUS, Alfred, French novelist and playwright; late President of the Société des Auteurs et Compositeurs Dramatiques of France; *b.* at Aix, in the south of France, in 1858; as a journalist, contributed humorous and satiric sketches to the *Figaro*, the *Echo de Paris*, the *Illustration*, and other French periodicals; among his most important dramatic productions are: "Brignol et Sa Fille," 1895; "L'Innocent," 1896; "Rosine," 1897; "Les Petites Filles," 1897; "Mariage Bourgeois," 1898; his later plays include "La Veine," "La Châtelaine," "Notre Jeunesse," "Un Beau Jeune Homme," "L'Adversaire," adapted for the English stage by Henry Melville, and produced at the St. James's under the title "The Man of the Moment," and "Monsieur Piégois." *Address*: 8, Rue de Châteaudun, Paris.

CARAVOGIA, Charles (Charles F. Caravoglia-Buckmaster), actor, stage manager, and dramatic coach; *b.* London, 1868; *e.* at Bedford, in Germany, and in Paris; *m.* Mildred Carrington-Smith; made first appearance at County Theatre, Reading, December 8th, 1888, in "Cut Off with a Shilling" (Miss Fortescue's tour); first appeared in London, February 17th, 1891, at Toole's, as Sir Richard Rigby, in "Summer Clouds"; toured (playing leading parts) with Sir Augustus Harris, "Bootle's Baby," "The White Queen" (for which he wrote all the incidental music), "A Lost Sheep"; two years with C. W. Garthorne, playing Victor de Riel in "Impulse," and Richard Forrester in "The Colonel"; Lord George Twyford in "On the Continent," with Max O'Rell; toured with John Hare in "The Notorious

Mrs. Ebbsmith," and appeared with him at Garrick, as well as in America; toured America in "The Liars"; at Haymarket and His Majesty's with Beerbohm Tree; composer of several well-known songs, including "Severed," "Unchanged," and "Never Mind." *Hobby*: Collecting old English pewter (of which he possesses a celebrated collection of 200 pieces, which were exhibited at Pewter Exhibition, 1904; is well known as a leading pewter expert). *Address*: 4b, Bickenhall Mansions, Gloucester Place, W.

CAREY, Charles, actor and manager; *b.* Bromsgrove, Worcestershire; prepared for stage by Henry Neville; first appeared at Portsmouth in small part in "Cheer, Boys, Cheer," 1894; played in "What Happened to Jones" at Strand, "When We Were Twenty-one," at Comedy, "Little French Miliner," at Avenue, "Little Lord Fauntleroy," at Wyndham's, &c.; lessee of Opera House, Tunbridge Wells, 1905. *Favourite parts*: Jones in "What Happened to Jones," and Lord Drelincourt in "Fauntleroy." *Hobbies*: Riding, motoring and swimming. *Address*: Opera House, Tunbridge Wells. *Clubs*: Green Room and A.A.

CARINGTON, Dorothy, actress; *b.* Ryde, Isle of Wight, 1872; *e.* at Convent of the Assumption, Kensington; *m.* Drelincourt Odum, actor, 1893; made first appearance at Bath, 1895, as Florence Chuckle in "The Lady-Killer"; Mrs. Bagot in "Trilby," with C. J. Abud; Hannah in "Saucy Sally," with Frank Curzon; stock season at old Imperial; a five-months' engagement with Charles Warner in "The Three Musketeers"; Mrs. Clarence in "A Message from Mars," with Morrell and Mouillot; Miss Willoughby in "Quality Street," with Gatti and Frohman; Joanna Goodlake in "Mice and Men," &c. *Hobbies*: Pen and ink drawing. *Address*: 84, Ruskin House, Herrick Street, Westminster, S.W.

CARLISLE, Sybil; *b.* London; granddaughter of the late General Sir John Bisset, and sister of Captain

Carlisle, who greatly distinguished himself in the South African war; first appeared under the management of Charles Wyndham, with whom she remained for two years, playing *ingénue* parts; engaged by Augustin Daly to support Ada Rehan, to whom she played second, making her greatest success as Oberon, in "A Midsummer Night's Dream"; went to Haymarket under Harrison and Maude, 1900, and created the part of Muriel Mannerling in "The Second in Command," which was originally intended for Winifred Emery. *Address*: A.A.

CARLTON, Arthur Roscoe, actor, resident and touring manager and theatre proprietor; *b.* London, October 16th, 1865; *m.* Maude Seymour, December 17th, 1889; started life as a schoolmaster; played as an amateur in London, making first appearance professionally in October, 1885, as George Peyton in "The Octoroon"; has toured a large number of plays under own management since 1890; proprietor of New Theatre Royal, Worcester; managing director of the Arthur Carlton Theatres, Ltd. (Ealing Theatre, W.; Lyric, Bromley, Kent; Carlton, Birmingham; Metropole, Devonport; Grand, Stalybridge; Princess's, Hoyland; King's, Gainsborough; and Garrick, Hereford); proprietor (with Sam Duckworth) of Lyceum, Pentre; King's, Ebbw Vale; Royal and Hippodrome, Tonypany; and Metropole, Aberystwyth; was member of Devonport County Council 1898-1904. *Hobby*: Collecting Japanese curios. *Address*: Theatre Royal, Worcester. *Club*: O.P.

CARLTON, Louis H. (Taylor), dramatic author and general manager; *b.* Kensington, April 3rd, 1863; *e.* at Oxford and Reading; was originally a newspaper manager; was attracted to the stage by keen observation of its possibilities during business career in this capacity (1882-7), and accepted engagement as acting-manager and treasurer with Fred B. Norton's touring companies, 1887; subsequently engaged with Arthur Rousby, Joseph Lewis, Miss Astor,

Agnes Hewitt, and others; was for several years advertising and acting-manager at Rotunda, Liverpool; for many years representative of *Era* for Metropole, Camberwell, Camberwell Palace, Brixton Theatre, Brixton Empress, Duchess, Balham, Balham Empire, Elephant and Castle, and Crown, Peckham; established a record in stage-right productions by producing own original dramatic episode, "The Wrong Bottle," his original sensational comedy drama, "The Victims of Circumstances," and an original romantic society musical comedy drama, "The Mysterious Musicians," at the same theatre in the same day. *Favourite occupation*: Theatrical productions and management. *Hobbies*: Volunteering, Freemasonry, travelling, riding, and driving. *Address*: c/o *Era*. *Agent* (for productions in South Africa, Australia, and U.S.A.), F. Weathersby.

CARON, Rose-Lucile, Mme., French operatic singer, professor at the Paris Conservatoire; *b.* at Monnerville, Seine-et-Oise, France, in 1857; made her *début* at the Théâtre de la Monnaie, Brussels, in 1882, and at the Grand Opera, Paris, three years later. *Favourite parts*: Rachel in "La Juive"; Marguerite in "Faust"; Valentine in "Les Huguenots"; Chimène in "Le Cid"; Sieglinde in "Die Walküre"; Desdemona in "Otello"; Anna in "Don Juan"; Brunehilde, Salambô, Helle, Djelma, &c. *Address*: 5b, Rue Cardinet, Paris.

CARR, Joseph W. Comyns, dramatist and critic; *b.* 1849; *e.* London University; called to bar at Inner Temple, 1869; *m.* Miss Strettell, a well-known authoress; joint author of stage versions of "Called Back," "Dark Days," of the dramas "Boys Together," and "In the Days of the Duke," and of "The Beauty Stone" (opera); author of "King Arthur," produced by Irving; adaptor of "My Lady of Rosedale" (at New, 1903), and the version of "Oliver Twist," produced by Beerbohm Tree at His Majesty's, 1905; managing director of the Lyceum Theatre, after Irving abandoned the

lease, until its conversion into a music hall, 1904; formerly art critic of *Pall Mall Gazette*, and English editor of *L'Art*. *Address*: 18, Eldon Road, Victoria Road, Kensington, W. *Club*: Garrick.

CARR, Mildred (Mrs. James Willard), actress (soubrette parts and principal boy in pantomime); *b.* Newport, Mon.; *d.* of Henry Burgoyne-Pring; sister of Mabel and Violet Carr; wife of James Willard; *e.* Kensington High School; made first appearance in small part as a servant in "A Scrap of Paper" at Theatre Royal, Swansea; has since played every sort of part, from principal boys and girls in pantomime to saucy soubrettes, tearful heroines, and "wicked women" in melodrama; has fulfilled nothing but starring engagements during the last six years, having appeared as Molly Woodstock in "In the Shadow of Night" (1,500 times) and Nancy Brewer in "The Midnight Mail" (500 times). *Favourite parts*: Alice in "Dick Whittington" and Little Em'ly. *Hobbies*: Collecting old china and pewter, riding, and sewing. *Address*: 21, Castelnau Mansions, Barnes, S.W.

CARRÉ, Albert, manager of the Paris Opéra Comique; *b.* at Strasbourg, Alsace, 1852; *e.* at the Lycée of Strasbourg; entered the dramatic profession and joined the Paris Vaudeville Theatre Company; appointed manager of the Theatre of Nancy, 1884, of the Vaudeville Theatre, Paris, 1890, of the Gymnase Theatre, 1894, and subsequently of the Opéra Comique; M. Albert Carré has also written a number of vaudevilles and comedies, such as "Maître Pierrot," 1880; "Le Panache Blanc," 1884; "Le Docteur Jojo," 1887; "La Souricière," 1892. *Address*: Opéra Comique, Paris, and 32, Boulevard Haussmann, Paris.

CARRICK, Tom (Alban Thos. Steet), comedian; *b.* Great Ormond Street, W.C., January 1868; fourth son of Wm. Robert Steet, of Bath (who was for forty years Chancellor to Spanish Consulate General in London); related on father's side to Earl of Carrick; *e.* Cowper Street Schools,

City Road, E.C.; *m.* Lily Bucquet, 1900; was originally occupied as an artist, and subsequently as a Stock Exchange clerk; was attracted to the stage as a child from the time when, as an eleven-year-old boy, he played Buttercup in a school performance of "Pinafore"; has played dame in several pantomimes; originated Pierrot entertainments, founder, proprietor, and manager of Scarborough Pierrots, 1894 to present time; Dame in pantomime at West London, 1905-6. *Hobby*: The study of nature and art. *Address*: 84, Archway Road, Upper Holloway, N. *Agents*: St. John Denton and Blackmore.

CARSON, Mrs. Charles L. (Kittie Claremont); *b.* London; first appeared at Garrick Theatre, Whitechapel, in "Le Voyage en Chine"; subsequently played as Clairette in "La Fille de Madam Angot" and other parts; gave up the stage for some time on her marriage with the late Charles L. Carson, founder and editor of *The Stage* newspaper (died January, 1901), as she thought it her duty to devote herself to her stepchildren; returned to the stage, when they grew old enough to go to boarding school, to play for amateurs and at charitable performances; founded Theatrical Ladies' Guild, 1891, one of the most admirable of theatrical charities, of which she is the hon. secretary and treasurer; founded Actors' Orphanage Fund (in conjunction with Mrs. Clement Scott), 1896, of which she is hon. secretary; also founded Theatrical Christmas Dinner Fund, of which she is the hon. secretary and treasurer. *Hobbies*: Trying to prevent cruelty to animals and to helpless children, and fostering her charities. *Address*: Stage Office, 16, York Street, Covent Garden, W.C.

CARSON, J. Harold, actor (character, old men, and comedy); *b.* Liverpool; *m.* Agnes Hovenden, 1885; *e.* Liverpool College and Liverpool Institute; originally intended for the medical profession, and was for some time a medical student; first appeared at Theatre Royal, Leeds, 1883, in small parts; has

toured in "The County Councillor," with Yorke Stephens and E. W. Garden; "His Excellency the Governor," with George Edwardes; "Prisoner of Zenda," with C. J. Abud; "The French Maid," with Milton Bode"; "Miss Elizabeth's Prisoner," with Lewis Waller; and with Arthur Roberts, Dan Leno, &c. *Hobby*: Music. *Address*: A. A. *Club*: O. P.

CARSON, Murray, actor and dramatist; *b.* London, of Scotch parentage; began his London career as secretary to the late Dr. Joseph Parker, of the City Temple; decided to go on the stage and presented himself to Wilson Barrett, who gave him his first engagement, and with whom he appeared both in London and the provinces, gaining plenty of useful experience; is joint author (with Louis N. Parker) of "Rosemary," and of a large number of other plays and dramas, including (in collaboration) a version of Frank Norris's novel, "The Pit," which was produced by him at the Apollo in 1903. *Address*: Ling Cottage, Grayshott, Surrey. *Clubs*: Ranclagh, Green Room, Authors', Yorick, and British Chess.

CARTE, Charles (Mr. Smith), actor and touring manager; *b.* Tralee, 1870; *s.* of J. Smith, musician; *b.* of Frank Smithson, musician; received practical training for the stage by playing in booths and fit-ups, and appearing with concert parties; made first appearance on any stage as a super at Prince's, Manchester, Christmas, 1884; toured in "The Silver King," 1888; principal comedian with Maude Branscombe, 1889; played James (the late George Barrett's part) in tour of "Lights o' London," 1890; has also played 12 principal parts in pantomime, and hundreds of minor parts; has toured own companies for the past 11 years with "A Noble Brother" (playing Jerry the Tramp), and "Great Temptations." *Agents*: Fortune and Granville.

CARTER, Huntly, actor (character); *b.* London, 1874; *e.* St. Mark's College, S.W.; studied the fine arts on the Continent, medicine and voice

culture in London, philosophy and science in Germany, music and singing at the Guildhall School, and sheep-farming (for about a year) in the Falkland Islands; graduated as a Shakespearean reciter at Exeter Hall; has played under various West End managers, and in Paris and U.S.A. *Address*: A. A.

CARTER, Mrs. Leslie; *b.* Lexington, Kentucky; *d.* of Charles Dudley; *e.* Dayton, Ohio; was trained for stage by David Belasco, the well-known American impresario, who introduced her to the New York public in the comic opera, "Miss Helyett," in which she played for more than a year in the principal cities of America; next appeared under the same management in "The Ugly Duckling," followed by "The Heart of Maryland," which was extensively toured through the United States, and produced at London Adelphi, 1898; made the sensation of her career in "Zaza," first produced in New York at the close of 1899, the performance being strongly condemned by a section of the critics on account of its uncompromising realism; Mrs. Leslie Carter brought "Zaza" to London in July, 1900, playing at the Garrick; subsequently returned to America to play under Mr. Belasco's management.

CARTON, R. C. (R. C. Critchett), dramatic author; *b.* London; *s.* of the late Dr. G. Critchett, the well-known oculist and brother of Sir G. Anderson Critchett; *m.* Miss Compton, daughter of Henry Compton, comedian, and has one daughter; commenced career as an actor, but abandoned the boards in order to devote himself exclusively to dramatic authorship; his first play was "Sunlight and Shadow," produced at the Avenue, by George Alexander, in 1890; this was followed by "Liberty Hall," "Robin Goodfellow," "The Home Secretary," "The Squire of Dames," "A White Elephant," "The Great Pink Pearl," "The Treasure," "The Pointsman" (the latter three with Cecil Raleigh), "The Tree of Knowledge," "Lord and Lady Algy," "Wheels Within Wheels," "Lady Huntworth's Experiment

"The Undercurrent," "A Clean Slate," "The Rich Mrs. Repton," "Mr. Hopkinson," and "Public Opinion." *Address*: The Red Lodge, Acton, W. *Club*: The Garrick.

CARVILL, H. J., actor (leads and heavies); *b.* London; *s.* of Henry Carvill, M.A., late master of Dulwich College, Temple, and Lincoln's Inn Choir Schools; *e.* at Stationers' School and King's College; received early training for the stage as a member of the Hampstead Dramatic Society; made first appearance professionally with J. L. Toole, in June, 1889, in leading part in a front piece; has crossed the Atlantic ten times, playing in America with the Kendals, Daniel Frohman (three years), E. H. Sothorn, Virginia Harned (playing Armand Duval to Miss Harned's Camille), and Minnie Maddern Fiske; three years in Australia, New Zealand, and Tasmania, playing leading parts with Williamson and Musgrove; since returning from last visit to America has filled engagements with Lewis Waller as General Monk in "His Majesty's Servant," Constable of France in "Henry V.," and Iddeson in "Hawthorne, U.S.A."; Paul Sylvaine in "Leah Kleschna" with Charles Frohman's company, 1905. *Favourite parts*: Octave in "The Ironmaster," Assessor Brack in "Hedda Gabler" (with Mrs. Fiske), and Paul Sylvaine. *Hobbies*: Yachting and travelling on a big liner. *Clubs*: Green Room; Players (New York).

CARYLL, Ivan (John Tilkin), composer and conductor; *m.* Geraldine Ulmar, 1892 (marriage since dissolved); composer of a large number of the Gaiety musical comedies, including "The Shop Girl," "The Circus Girl," "The Toreador," and "The Spring Chicken"; composed additional music to "Ma Mie Rosette," by Lacome, and to "La Cigale," by Audran, played at the Lyric during his musical directorship there; composed music of "The Lucky Star," produced at Savoy, 1898, "The Duchess of Dantzic," Lyric, 1903; "The Earl and the Girl," Lyric, 1904; and "The Little Cherub," Prince of Wales's, 1905;

musical director at Gaiety. *Address*: Gaiety Theatre, Strand, W.C.

CARYLLON, Ethel L. (Mrs. Ralph Roberts); *b.* Chelsea; father was well-known tenor, mother of Italian birth; sister of Hylda Denison; cousin of Nancy Rossiter; *e.* at Avenue House, Maida Vale, W.; *m.* Ralph Roberts; studied elocution at school, and at age of 15 enlisted herself under Mrs. John Billington, by whom she was prepared for the stage; played leading parts when between 17 and 18 years of age; first appeared at St. Leonard's Pier in *ingenué* parts; toured South Africa 1897; lead in "Jedbury Junior," with W. S. Penley, 1898; with Milton Bode, 1899-01; tours with Henry Dundas (leads) in 1902, 1904, 1905; title-*rôle* in "The Blind Witness" with Walter Sealby, 1901; Mary Roach in Arthur Law's "The New Boy," 1903; Dulcie in Oswald Brooks' "The New Housemaid," 1904. *Favourite parts*: Minnie Giffillan in "Sweet Lavender," and Dora Hedway in "Jedbury Junior." *Hobbies*: Reading and driving. *Address*: A. A. *Agent*: C. St. John Denton.

CASTLES, Amy, opera, oratorio, and concert singer; *b.* Melbourne, Australia, July 25th, 1884; *d.* of Joseph Castles, journalist; sister of Dolly and Eileen Castles; *e.* at Convent of Mercy, Bendigo; first appeared in 1899 at a meeting of the Austral Salon in Melbourne, under the auspices of Lord and Lady Brassey, when she was only sixteen years of age, but, in spite of her youth, sang with the fervour and effect of maturity; she created an immediate and immense sensation, and for a few months her name was on every lip and crowds went to hear her; before leaving for London she gave three concerts at the Melbourne Exhibition, which were attended, respectively, by 14,000, 16,000, and 20,000 persons, and from which she is said to have netted the magnificent sum of £6,000; she made her first appearance in London at the Queen's Hall, in 1901, where also she created a great sensation; in 1902 she went to Paris to complete her

musical tuition, studying singing under Monsieur Bouhy for three years; reappeared at Queen's Hall, November, 1905, and once more aroused extraordinary enthusiasm. *Address*: 19, Lansdowne Road, N.W. *Agents*: Vert and Ashton.

CASTLETON, Robert (Robert Ellis), actor and dramatic author; *b.* Mauritius, July 19th, 1872; *s.* of Sir Adam Gib Ellis, Chief Justice of Jamaica (died 1894); *m.* (*en secondes nocces*) Isabel Rochester, 1902; *e.* in Switzerland, at Wellington College, and Trinity College, Cambridge; on leaving Cambridge, decided to study for the Bar; meanwhile, gained first insight into stage business on staff of a variety agency; first appeared on stage at St. George's, Walsall, 1893, in "Lord Anerley," with Frank Fenton; first London engagement at Garrick, with John Hare, 1894; ran own company in "Lord Anerley" and "The Arabian Nights"; four engagements as Arthur Hummingtop in latter play; toured provinces in a round of juvenile parts in drama for about five years; while fulfilling an engagement, with Charles Frohman and George Edwardes, was called to the Bar at the Inner Temple (and played in "A Night Session" at the Globe the same night); toured as Marcellus in "Theodora," Lucio in "Lucifer, Son of the Morning" (a version of "The Sorrows of Satan"), and numberless other parts in drama and comedy; toured own play, "The Eleventh Commandment," 1904; also author of "The Cross of Olga," "The Tiger Lily" (latter in collaboration with wife); practised as a barrister for four months in Jamaica; successfully defended a man accused of a particularly brutal murder and secured a verdict of manslaughter, accused being awarded a life sentence instead of death; hates the law as the incarnation of robbery and injustice, and never regretted turning his back on it as a profession. *Recreations*: Polo pony racing, hunting, and riding. *Recreation*: Writing. *Address*: A. A.

CAVALIERI, Lina, operatic singer; *b.*

at Rome, 1874; commenced artistic career as singer at café concerts, which she abandoned for lyric stage; studied singing with Madame Mariani Masi, and opened in grand opera at the Royal Theatre, Lisbon, as Nedda in "Pagliacci," 1900; afterwards sang as Mimi in "La Bohème," at the San Carlo, Naples, and Violetta in "Traviata," at the Imperial, Warsaw, as well as in other leading operatic rôles; in 1905 sang at the open-air classic theatre at Béziers. *Address*: 3, Rue Jean Goujon, Paris.

CAVALLAZI-MAPLESON, Madame, ballet directress (retired), and teacher of stage dancing; *b.* at Ravenna; made her *début* as a dancer at the Opera House, Varese, at the age of fifteen; after this was engaged to appear at Rome; her first appearance in London was under the late William Rice's management at Covent Garden, and she also appeared at his houses in Liverpool and Manchester; returning to London, was engaged by Colonel Mapleson for Her Majesty's Theatre; here she met the impresario's son, Charles Mapleson, whose wife she became; danced at the Alhambra in "La Belle Hélène," and made a great success, being personally complimented after a performance by Taglioni on keeping alive the art of the Italian dancing school; after three seasons in London went to America with Colonel Mapleson's Opera Company, where she was married at New Jersey; her American and Continental tours were varied by appearances in London, and in 1894 she was appointed to the control of the great Empire ballets, in which she took a leading part up to 1897; she now conducts her own Academy of Dancing, and perpetuates the traditions of the school of which she is such an eminent exponent.

CAVANIA, Margaret (Mrs. Basil Gill), actress; *b.* Chester; great-grandchild of Count von Cavanian of the Austrian Court; *e.* at Derby; prepared for the stage by Sarah Thorne at Theatre Royal, Margate, where she made her *début* in comedy; played under Charles

Wyndham, afterwards with Wilson Barrett, in "Ben Hur" and "The Sign of the Cross," touring with him in America and Australia. *Favourite part*: Huguette in "If I Were King." *Recreation*: Country life. *Address*: 20, Warwick Mansions, Cromwell Crescent, Kensington, or A. A.

CAVE, John Arnold, the oldest living actor-manager; *b.* Maida Hill, 1823; was for many years sole proprietor and manager of the Marylebone Theatre, where he produced many hundreds of dramas and pantomimes, some of which were written by himself; made his *début* when nine years of age as Tom Thumb in a burlesque of that name at a little theatre near the Edgware Road, then called the Pavilion, on site of which the old Marylebone Theatre was afterwards built; his singing attracted attention, and he soon became a popular draw at the "saloons" of the period, one of these being the old Bower, in Stangate Street, Lambeth (then managed by Mr. G. A. Hodson, a native of Dublin, and a well-known musician and composer, whose son George, a popular Irish comedian, was father of that equally popular actress, Henrietta Hodson, now Mrs. Labouche); went into management, 1858, at the new Marylebone Theatre, and while rehearsing "Uncle Tom's Cabin" received an offer from Mrs. Robertson, a then well-known actress, regarding her little daughter Madge, to play Little Eva; the cast being complete he had to decline the services of the child, who is now Mrs. Kendal; the little girl who did play Eva is now known professionally as Miss Bella Pateman; afterwards managed Sadlers Wells and old Victoria Theatre in the New Cut, Lambeth, where his company included Robert Soutar, Sam Emery, Marie Litton, and Nellie Farren; took over Greenwich Theatre, 1872; manager of old Alhambra, 1874 (before it was burnt down), where he produced "Chilperic" and other musical pieces; subsequently became lessee and manager of Elephant and Castle; during all these busy years,

wrote many dramas, burlesques, and pantomimes, and constantly appeared in his own productions; presented by King Edward with a nomination to the Charterhouse, November, 1905; on going into residence there, received presents of furniture from Princess Christian and several friends. *Address*: The Charterhouse, Smithfield, E.C.

CECIL, Phyllis (Phyllis Ponsford), actress (light comedy); *b.* Lee, Kent; *e.* Blackheath High School; first appeared as an amateur, at charity performances; made first professional appearance at Haymarket in "The Little Minister"; has toured in various light comedies, musical comedies, and dramas; understudied at several West End houses; has written about 100 short stories, chiefly concerning stage life, for *Pelican*, *Star*, *Morning Leader*, *Sun*, and many Indian papers. *Hobby*: Short story-writing. *Address*: 7, Handel Street, W.C. *Club*: A.A. *Agent*: Lionel Wallace, c/o Blackmore.

CECIL, Tom (Warren), comedian; *b.* London; *s.* of John Warren, meat salesman, of Hertford and London; *e.* Holloway, N.; *m.* Bessie Rooke, 1895; originally engaged as a clerk; made first appearance as singing comedian at Alhambra, Sandgate, 1892, followed by provincial tour; subsequently appeared at old Trocadero; has filled engagements at all leading London and provincial halls. *Address*: 18, Clifton Road, Aberdeen.

CELLIER, Marguerite, actress (juveniles and juvenile leads); *b.* Surbiton, Surrey, 1880; *d.* of François Collier, who was for many years musical director at Savoy; *sister* of F. Cellier, jun.; first appeared 1900, at Lyceum, by walking on during Sir Henry Irving's *répertoire* season; understudy in Courtneidge's production of "As You Like It," at Manchester, 1902; obtained a chance to play while understudying, with the result that she obtained a year's engagement for tour in Australia and New Zealand with George Musgrove's Shakespearean company,

1903; provincial tours of "Miss Elizabeth's Prisoner," 1904 and (as lead) 1905. *Address*: Belmont, Cranes Park, Surbiton. *Club*: A.A.

CHAMBERS, Charles Haddon, dramatist; *b.* Stanmore, near Sydney, New South Wales, 1861; *s.* of John Ritchie Chambers, of the Colonial Civil Service; *b.* of Kellett Chambers, American dramatist and journalist; *e.* at Government Public Schools and privately; was originally (for two years) in Colonial Government Service, 1875-7; subsequently gained Colonial experience on a "station" as stock-rider; came to England in 1880, and qualified as a journalist and writer of short stories; his first important play, "Captain Swift," was produced by Beerbohm Tree at Haymarket, 1888, followed by "The Idler," "The Honourable Herbert," "The Old Lady," "John o' Dreams," "The Tyranny of Tears," "The Awakening," and "The Golden Silence"; part-author of "The Fatal Card," "Boys Together," and "The Days of the Duke," all produced at the Adelphi. *Recreations*: All kinds of indoor and outdoor sports. *Clubs*: Bath, Green Room.

CHAMPION, Ada, actress; *b.* Cardiff; *m.* F. W. Freeman, actor, July 12th, 1899; was never formally prepared for the stage, but received musical education in London; first appeared at Newport, Mon., 1898, in small part in "The Derby Winner," at the commencement of a two-years' engagement with Henry Dundas for small parts and understudies; has played almost every line of business under various managers. *Hobbies*: Music and sewing. *Address*: Lil-lage, Sandford Road, Weston-super-Mare.

CHAPIN, Alice, actress (emotional parts); *b.* Keene, New Hampshire, U.S.A.; *d.* of E. A. Chapin, a descendant of an old American family of Huguenot extraction; *e.* privately in New York; studied for stage at New York Dramatic College and under David Belasco; first appeared at Lyceum, New York, 1888, as Mrs.

Frank Preston, in "Cape Mail"; has played leading Shakespearean rôles on tour with F. R. Benson, Edmund Tearle, &c., lead in tour of "Red Lamp," &c.; with Mrs. Patrick Campbell in season at Royalty; specially engaged to play Volumnia in memorial performances of "Coriolanus," at Stratford-on-Avon; leading parts in many dramas; played Mrs. Errol to her daughter's Little Lord Fauntleroy, 1905; has written several plays which have been produced in provinces and at Vaudeville. *Favourite parts*: Lady Macbeth and Mrs. Erylne in "Lady Windermere's Fan." *Hobbies*: Rowing and walking. *Address*: 47, Wymering Mansions, Elgin Avenue, W.

CHAPLIN, Charles, impersonator, mimic, and sand dancer; *b.* London, April 16th, 1889; *s.* of Charles Chaplin; brother of Sidney Chaplin; cradled in the profession, made first appearance at the Oxford, as a speciality turn, when ten years of age; has fulfilled engagements with several of Charles Frohman's companies (playing Billy in "Sherlock Holmes," &c.), and at many of the leading variety theatres in London and provinces; won 20-miles walking championship (and £25 cash prize) at Nottingham. *Address*: c/o Ballard Macdonald, 1, Clifford's Inn, E.C.

CHAPPELL, Charles, business manager; *b.* Newton Abbot, December 18th, 1860; *s.* of James Chappell, pianoforte dealer and concert agent; *e.* at Independent College, Taunton; *m.* Augusta Haviland, March, 1896; was originally engaged in his father's business and managed numerous entertainments in West of England; resident general manager first six years after opening of New Opera House, Cheltenham; acting manager, Theatre Royal, Bath, 1900-1; general manager in South Africa with William Haviland, 1896 to 1899; business manager for Lord Rosslyn, 1904. *Hobbies*: Driving, rowing, and music. *Address*: 3, Charlwood Mansions, Grove Road, Clapham Park, S.W.

CHASE, Pauline, actress and dancer; *b.* Washington; *e.* in New York; through Mrs. Leslie Carter, obtained an introduction to George Lederer, who gave her an engagement in a musical play, "The Rounders"; came to England in 1903, and was engaged by Frohman and Edwardes for a part in "The School Girl"; played in "Peter Pan," at Duke of York's, 1904, and subsequently in "Pantaloon" at the same theatre, 1905; has twice played in "Pantaloon" before the King and Queen at Windsor and Sandringham. *Recreations*: Cycling and motoring (being an accomplished driver). *Address*: Duke of York's Theatre, W.C.

CHEESMAN, William, comedian; *b.* Islington, 1860; *e.* Gray's Inn Grammar School; *m.* Nellie Gayton, of the Carl Rosa Opera Co., 1890; was intended for commercial life, but preferred the stage; first appeared at Toole's on Valentine's Day, 1882, as Old Stanley in "Paul Pry"; has played twice by Royal command at Sandringham, once before the King of Siam, and once in a lunatic asylum. *Hobbies*: Painting, decorating, and cooking. *Club*: Green Room.

CHENERY, Arthur, comedian, society entertainer and musical sketch artist; *b.* Warminster; studied in London and in Italy; first appeared publicly as a ballad vocalist at St. James's Hall; then became an actor, and for five years fulfilled engagements with Lewis Waller, Charles Warner, and other managers; was engaged as musical entertainer for six months at Malta by Captain H.S.H. Prince Louis of Battenberg, R.N., 1898; founded costume concert party called the Willow Pattern Serenaders, 1899; has written several ballads and sketches. *Hobbies*: Fishing, riding, and billiards. *Address*: 70, Oseney Crescent, N.W. (Tele. 1178 North.)

CHERRY, Fred, comedian; *b.* Islington, January 23rd, 18 ; *s.* of Wm. Dron Cherry, teacher of music and dancing; drifted into the profession through listening to his father's

pupils, whose songs he picked up long before they could master them; sang at St. John's Hall, Clerkenwell, as a boy; first appeared professionally at the old Raglan, Theobalds Road, as topical and extempore vocalist and dancer; has played endless low comedy parts throughout the provinces; Fritz in "The Bells," Jeremiah Hoskins in "David Garrick," Moses in "Sweet Olivia," Founard in "Lyons Mail," Peter Pottlebury in "The Face at the Window," Sammy H. Sleuth in "The Fast Mail," Sergeant O'Reilly in "The English Rose," &c.; Dame in "Dick Whittington"; Buttons in "Cinderella." *Hobby*: Painting in oil (or trying to). *Address*: c/o of *Era* or *Stage*.

CHEVALIER, Albert, comedian; *b.* London, 1861, son of a French father and a Welsh mother; *e.* at Clanricarde College, Bayswater; first appeared when a small boy as an amateur at Ladbroke Ha'll and Bijou Theatre, Bayswater; first professional engagement as a super at old Prince of Wales's, 1873; afterwards went on tour with the Kendals, playing a small part in "Diplomacy"; after several re-engagements at St. James's under Hare and Kendal, went on tour as leading principal comedian in the Van Biele Opera Company; remained in the provinces for some years until engaged by the late Tom Robertson for his season at Toole's, 1878; next went to the Globe under the management of Hollingshead and Shine; in 1880 appeared at Court, under Clayton and Cecil; a short season at the Royalty led to his association with Willie Edouin at the Strand, where he played in burlesque, and introduced the first of his Cockney songs, "Our 'Armonic Club," in "Aladdin"; his last engagement prior to his *début* in the music halls was at Toole's in "The Two Recruits," by Frank Wyatt, 1890; has toured his entertainment company through Great Britain and the United States; appears annually at smaller Queen's Hall, where he has given over 1,000 recitals; author of a large number of sketches, songs, plays, &c., and of

book of reminiscences, "Before I Forget," also "Limelight Lays," &c. *Representative*: Charles Ingle, 7, Dorset Road, Ealing, W. *Clubs*: Savage and Green Room.

CHICHESTER, Henry (Henry Chichester Baker); *b.* at Chichester, 1864; *s.* of Rev. Charles Baker, M.A., rector of Creed, Cornwall; *e.* at Winchester and Oakham, previously occupied in a Russian merchant's office; used to play as an amateur at Ladbroke Hall, &c.; toured South Africa, 1900, with De Jong and George Walton, playing Emperor in "A Chinese Honeymoon," Ben Gay in "A Trip to Chinatown," &c.; three years with George Edwardes, playing Sir Bingo Preston in tour of "San Toy," &c.; joined Miss Fortescue, 1904, playing Sir Oliver Surface in "A School for Scandal"; has also toured with C. and F. Renad in "The Swiss Express," Henry Dundas in "Cheer, Boys, Cheer," Parrington and Dew's "Varsity Belle," &c. *Address*: c/o C. G. Baker, 5, Bloomsbury Square, W.C., or A.A.

CHIRGWIN, G. H., variety artist; *b.* in London, of Cornish parents, his uncle having been at one time Mayor of Truro; his father was in the circus business, and his three brothers were on the music-hall stage as the Brothers Chirgwin, with whom he first appeared at the Middlesex; made his first appearance as a single turn, at Liverpool, 1877; coming to town, was engaged at the Oxford, where he was so successful that his salary was speedily doubled; his well-known make-up as the "White-Eyed Kaffir" was the result of an accident which so amused the audience that he retained it; is an excellent singer and a skilful player on the violin, 'cello, Japanese fiddle, banjo, and many other instruments; has always written most of his own songs (including the famous "Blind Boy," which he has sung for twenty-six years), and all his own jokes and "patter"; has successfully toured in Australia and America. *Recreations*: Motoring, fishing, and shooting. *Address*: Castlenau, Barnes, S.W.

CINDERS, Ettie (Miss Cantor), musical comedy actress; *b.* Southampton Row, W.C.; *d.* of Phillip Cantor, merchant; sister of Frank Parker; *e.* St. Etheldreda's Convent, Ely Place, E.C.; prepared for stage at Nolan's School, Leicester Square; first appeared as a page in Beer-bohm Tree's production of "Hamlet" at Haymarket. *Favourite part*: Fifi in "Chinese Honeymoon." *Hobbies*: Cycling, needlework, and painting. *Address*: c/o The Stage, or Era.

CLARE, Dickie (Richard Clare Robinson), actor (comedian); *b.* Newcastle-on-Tyne, 1871; *s.* of R. Robinson, captain in the mercantile marine; was originally intended for a seafaring career, and spent some time afloat; lost all interest in a life on the ocean wave after being washed overboard off the Irish coast, and only rescued after keeping afloat for an hour on a lifebuoy, being unable to swim a stroke; made first efforts on the stage in the variety theatres, appearing as one of a team of comedians and dancers at Star, Bermondsey, 1895; among other engagements he played for three years with John Tiller in his ballets, sketches, and pantomimes; twelve months with Walter Melville, followed by same period with Frederick Melville, as principal comedian. *Address*: Standard Theatre, E.

CLARENCE, Nellie (De Caporn), actress (heavies and aristocratic old ladies); is a descendant of an old French family, her father being a French officer; *b.* at sea; *e.* by private governesses, and for some years was an enthusiastic amateur actress and singer; on death of her father she adopted the concert platform as a means of livelihood; received an offer from Sir Arthur Sullivan to appear in one of the Savoy operas, but was compelled through loss of voice through illness to relinquish career as a singer; taught singing and elocution for some time; made first appearance in drama at Theatre Royal, Chatham, 1895, as Gretchen in "Rip van Winkle," and Marie in "Robert Macaire"; toured as Susan

Hartley (her favourite part) in "A Scrap of Paper"; followed by touring in "The Black Flag," "Harbour Lights," "The Idler," "Greed of Gold," "Arabian Nights" (Mrs. Gilibrand), "Trilby" (Gecko), and in Dickens dramas with Oswald Brand; twelve months with Tom Thorne in *répertoire* (including "Our Boys," "Prude's Progress," "Liberty Hall," "Wheels Within Wheels," "Tree of Knowledge," "The Case of Rebellious Susan," "Mrs. Dane's Defence"; toured as the dumb woman, Hesba Pengarth, in Arthur Shirley and Sutton Vane's "The Bellringer," 1905; one of the best male impersonators on the stage. *Hobbies*: Typewriting and boating. *Address*: 55, Charlwood Street, S.W.

CLARK, Dorothy L., actress and mezzo-soprano vocalist; *b.* Ealing; made first public appearance in small part in one of George Edwardes's touring companies, 1899; second boy, Edinburgh, 1901-2; toured South America, 1902; principal boy, Tyne Theatre, Newcastle, 1902-3, Theatre Royal, Bradford, 1903-4, Gaiety, Dublin, and Manchester, 1904-5; secured first music-hall engagement at Empire, Edinburgh, through her rendering of "Dolly Gray"; has fulfilled all principal music-hall tours; Empire, Leicester Square, 1905; introduced "Kathleen," "Sailing to War," "The Coastguard," and other successful songs; now appearing in her own sensational scena, "The Highwayman"; is an entirely self-taught artiste. *Address*: c/o Ballara MacDonald's Agency, 1 Clifford's Inn, Fleet Street, E.C.

CLARKE, Albert H., actor (strong character and old men); *b.* Purleigh, Essex, February 18th, 1851; *s.* of Charles Houghton Clarke, farmer; *m.* Marion Barley, actress, April 10th, 1883; father of Violet, Lily, and Ivy May Barley-Clarke; *e.* at Grigsby's, Dover; originally a mariner in the merchant service; received lessons in elocution from Don Edgardo Colonna, the Mexican tragedian; first appeared at Her Majesty's, Richmond, August, 1874, as general utility under management of Charles Sennett; numerous stock

seasons at Bilston, Whitehaven, Stockport, Coventry, Guernsey, &c., with Walter Edwin, Edward Fletcher, Wm. Revelle, Wm. Mallalieu, and under own management; toured with Fred Wright, sen., in "A Quarter of a Million of Money," and *répertoire*, 1878; produced Byron's tragedy, "Marino Faliero," Barrow-in-Furness, 1880 (receiving congratulatory letter from Irving); produced "Hamlet" at old Theatre Royal, Gravesend, 1881 (playing title-*rôle*); own company with "Wings of Wealth," 1895-6; four tours in "The New World" and "Brave Hearts" with Eglinton and Little, 1897 to 1901; opened New Lyceum, Birmingham, six months' stock as assistant stage manager with Wm. Coutts, producing own dramas, &c., 1901; production and tour of "I Defy the World," with Julian Malvern, 1903. *Favourite parts*: Jacob Fletcher in "Saints and Sinners," Joe Williams in "The New World," Daddy West in own drama, "The Bargeman's Daughter," and Shakespearean *rôles*. *Hobby*: Writing plays and dramatic sketches. *Address*: 31B, Victoria Street, Wolverhampton.

CLARKE, Algernon, musical director and composer; *b.* Long Sutton, Lincoln, 1864; *s.* of the late John Algernon Clarke, amateur organist and 'cellist, author, and special correspondent of the *Times*, *Daily Telegraph*, &c.; *e.* privately at Birmingham; first appeared at Corn Exchange, Long Sutton, as violin soloist; conducted his own orchestra at Albert Hall, 1902, Queen's Hall and St. James's Hall, 1903, and at the Royalty, Wyndham's, and Royal Pavilion, Ramsgate, and other theatres, 1904; established in 1896 the London Concert Quartet, the London Concert Orchestra (which was selected to play at the Imperial Coronation Bazaar before Queen Alexandra, 1902), the London Orchestral Band, a military band, the London Ladies' Orchestra, and the Venetians (mandoline band); for five years director of the Sheen House Club Orchestra; four years director Lord Walsingham's Orches-

tra. *Address*: 28, Lonsdale Road, Barnes, S.W. (*Tel.* 109, Putney.)

CLARKE, Lily Barley- (see **BARLEY-CLARKE**).

CLARKSON, Willie, costumier and wig maker, by special appointment to the King; *b.* 1865; *s.* of William Clarkson, wig-maker; *e.* in Paris; first appeared at 45, Wellington Street, Strand, as juvenile lead, under father's management; rapidly rose to stellar rank, and has fulfilled starring engagements for many years past at Royal Italian Opera, Drury Lane, His Majesty's, Coliseum, Haymarket, Criterion, Gaiety, Empire, Daly's, Court, St. James's, Adelphi, Vaudeville, Duke of York's, Wyndham's, Hippodrome, Prince of Wales's, Shaftesbury, Apollo, Lyric, &c.; has figured prominently at the Royal Military Tournament for ten successive years; has wigged and made up the cream of the British aristocracy for amateur performances; specialises in impenetrable disguises for Scotland Yard Secret Service officers; has triumphed in numberless wonderful creations in Covent Garden fancy dress ball competitions; was complimented by Queen Victoria on the excellence of his art, and presented by her with a diamond pin; foundation-stone of his new premises in Wardour Street laid by Sarah Bernhardt, 1904; coping-stone placed in position by Sir Henry Irving, 1905. *Recreations*: Rowing, shooting, and walking. *Address*: 41 and 43, Wardour Street, W. *Clubs*: Eccentric, Playgoers, Freemasons, O.P., &c.

CLAYTON, Herbert, actor and vocalist; commenced life as an architect, but having an excellent voice, which had been well cultivated, decided to devote himself to music and the stage; his first theatrical engagement was to tour as the Terrible Turk in "The Circus Girl"; subsequently appeared in the leading baritone rôles at Gaiety, and afterwards toured with George Edwardes's principal companies; was one of the original proprietors of "The Musketeers' Concert Party," which had a most successful career

for some years; created title-rôle in "The Toreador" at Gaiety, and played it during the entire run; was then engaged to play Bobby in "San Toy" on farewell tour; after that played Geoffrey Chaloner in "The Country Girl," and then joined the original London Company in "The Duchess of Dantzic," playing the Duke; the day after he finished he opened at the Lyric in "The Blue Moon," 1905; played in America under Charles Frohman, in the last of Sir Arthur Sullivan's operas, "The Rose of Persia." *Address*: A.A.

CLEGG, David, organist; *b.* Heywood, Lancs., May 24th, 1867; was a pupil of J. R. Openshaw, a leading member of Sir Charles Hallé's famous Manchester orchestra; figured in many Manchester, Leeds, and other festivals, and at the Hallé concerts; organist at Old Primitive Methodist Chapel, Heywood; six months at Baptist Chapel, Heywood; Bamford Chapel, Rochdale; Holy Trinity, Littleborough; conductor Rochdale Orchestral Society; specially engaged for organ recitals at Paris Exhibition, 1900; has given over 2,300 organ recitals throughout the United Kingdom, including performances at Queen's Hall, Alexandra Palace, Crystal Palace, Albert Hall, and Edinburgh University; has been known for some years as "the Paderewski of the organ." *Address*: North Shore, Blackpool. *Agents*: Metropolitan Agency, 7, Adam Street, Strand, W.C.

CLEMENT, Elfrida, actress; *b.* London; *e.* London and Germany; was induced to adopt the stage as a profession on advice of a German dramatic critic, who heard her recite in Berlin; on returning to England she obtained an introduction to F. R. Benson, walked on in his company, and was soon promoted to play parts; her most important London engagement was at Garrick, with Arthur Bouchier, whom she joined in 1903; she has played in all the important productions at that house; played Tiny Mornington and understudied Violet Vanbrugh in "The Walls of Jericho," and took

her place during holidays; Jessica in production of "The Merchant of Venice" at Garrick, 1905; also appeared with Garrick company before the King and Queen at Windsor Castle, 1905. *Address*: 23, Twyford Mansions, Weymouth Street, W.

CLEMENTS, H. C., theatrical manager; *b.* Epping, May 14th, 1880; *s.* of Luther Clements; *b.* of Daisy and Gracie Clements (Sisters Clements); *e.* Ramsgate College; *m.* Violet Welsh, May 1st, 1905; first became connected with the stage in the summer of 1898 as acting manager at Marina Theatre, Ramsgate; has toured with G. Brydon-Phillips's pantomimes, Howard Hinton's "Red Riding Hood," "Honour Bright," and "Dick Whittington" companies, and two tours as general manager for Professor Alix, also with own companies. *Hobbies*: Cycling, motoring, and cricket.

CLEUGH, Dennis, actor; *b.* 1881; previously occupied as architect and surveyor; first appeared at Prince's, Llandudno, as Sir George Fielding in "A Professor's Love Story"; has toured as George D'Alroy in "Caste," Basil Gillespie in "Hearts are Trumps," Lord Darlington in "An Ideal Husband," Howlet Vincent in "The Price of Peace," Lord Brockelhurst in "The Admirable Crichton"; with Philip Carr during his first season at the Royalty, 1904; has had wide experience in Shakespeare plays, and played lead in melodrama, farce, comedy, and society plays. *Favourite part*: Orlando in "As You Like It." *Recreations*: Hockey, riding, reading. *Address*: A.A.

CLIFFORD, Camille, actress; *b.* in America; prior to her appearance in England was in chorus at Casino, New York; first appeared in London as the Gibson Girl in "The Prince of Pilsen," at Shaftesbury, 1904, in which, without speaking a word or singing a note, she created a sensation; engaged by the Gattis, 1904, to appear as one of the Gibson Girls in "The Catch of the Season" at Vaudeville, where she was one of

the principal attractions of that very successful piece. *Address*: Vaudeville Theatre, Strand, W.C.

CLIFFORD, Charles (Sir Charles William Woolfe Clifton-Browne, Bart.), actor manager and author; *b.* London, 1867; *s.* of the late Colonel William Woolfe Clifton-Browne, K.C.A.R., Middlesex Artillery, Captain Commandant of English Brigade of Garibaldians, &c.; *e.* King Alfred's School, Wantage, and University College, London; formerly a lieutenant in the auxiliary forces; worked as tram-conductor for a few weeks, and also served as a non-commissioned officer in the Guards; played as an amateur in school and regimental clubs; first appeared in burlesque "Mefisto" at Theatre Royal, Colchester, 1887, playing small part and acting as assistant manager; suffered many vicissitudes during early part of career; on one occasion walked from Southampton to Birmingham without a morsel of food passing his lips, when stranded by a bogus manager; has latterly toured with own concert party. *Favourite parts*: Captain Hamilton, in "On Circumstantial Evidence," and the Spider, in "The Silver King." *Address*: c/o The Stage, or Era.

CLITHEROW, W. F., actor (character and comedy old men); *b.* Soho Square, W.C., 1848; *s.* of Colonel Clitherow, Indian Army; *f.* of Maude Clitherow, the original Cissy Denver in "The Silver King," with Wilson Barrett at Princess's; *e.* City Grammar School, Oxford; *m.* (first), 1868, and secondly, 1903, to Katie Evelyn; received a few lessons in elocution while employed in a City office, and then studied in stock seasons in minor provincial theatres and at Bradford, Leicester, Hull, Manchester, &c.; first appeared in own line of business at Middlesbrough, 1870, as Justice Hare in "East Lynne," with Miss Heath and Wilson Barrett; Lady Don at Nottingham, 1871; with Charles Dillon on tour; re-engaged by Wilson Barrett for tour, 1872; with Richard Younge for "Caste" and Byron's comedies, 1873; long tour with

Wilson Barrett, 1874; season at Queen's, Manchester, supporting Barry Sullivan, Ben Webster, Miss Mellon, Sims Reeves, Mdme. Celeste, Miss Marriott, J. C. Clark and Miss Furtado, Ada Cavendish, and Charles Dillon; pantomime season of ten weeks followed; again with Wilson Barrett; with Sefton Parry, Theatre Royal, Hull, 1877 and 1878; re-engaged by Wilson Barrett for opening of Grand, Leeds, and Olympic, London, 1879; toured with "Jane Shore"; in South Africa (Captain Roebuck), 1883-6; Australia (Williamson and Musgrove), 1886-90; two years with Brough and Boucicault, 1890-2; directed own school of dramatic art, 1892-7; re-joined Barrett for Australian tour, followed by provincial tour and seasons at Lyceum and Adelphi; remained with Wilson Barrett till his death; subsequently toured with Wm. Greet's company in "Lucky Durham," and with Armadale's *répertoire* company; toured as Ben Verstein with Armitage and Leigh in "Lucky Durham," 1905. *Favourite part*: Sir Peter Teazle. *Hobbies*: Acting, teaching, stage management, and producing. *Address*: 28, Stansfield Road, Brixton, S.W. *Agent*: Blackmore.

CLIVE, F. Wybert (Frederic W. Mac-lachlan), dramatist and author; *b.* Avon Cottage, Dewsbury, March 12th, 1879; *s.* of Wybert Clive, leading provincial actor; cousin of late Henry Talbot, tragedian; *e.* at Eastborough Preparatory School and Ackworth College; originally occupied as public librarian in the town of Dewsbury; really made first appearance on the stage as a child actor at age of six months with Mlle. Beatrice's *Répertoire Co.*; was subsequently trained by father, and appeared in many productions, among them being "The Red Signal," "The Romany's Revenge," "The Conscript"; has travelled extensively (through U.S.A., South Africa, Russia, and Austria); author of "The Branded Woman," "For Richer, for Poorer," "Outcast and Disgrace," &c., &c. *Hobbies*: Journalism and owning racehorses (won

Pontefract Spring Handicap twice, Claro Plate at Ripon, and Little John Plate at Nottingham, &c.). *Address*: Avon Cottage, Dewsbury.

COATES, Fred (Arthur Coates), comedian; *b.* Gillingham, Dorset, 1867; *s.* of John George Coates brewer; *e.* at Grammar School Salisbury; *m.* Emilie Chester, 1893; joined an amateur company when a boy of ten; made first appearance in public at Salisbury as Little Willie, in "East Lynne," played this and other small parts for three years; subsequently became an out-fitter's assistant, but had a strong bent towards the stage, and decided to adopt the actor's calling as a means of livelihood; played under many managements in fit-ups and provincial tours, including Roberts, Archer and Bartlett, Fawcett Lomax, Sidney Herbert Basing, Haggard's Star Fit-Up, Livermore Court Minstrels, Maggie Morton, &c.; also appeared in variety theatres; prefers playing single turn in the halls. *Hobby*: Photography (snapshotting people unawares). *Address*: 91, Tabley Road, Tufnell Park, N.

COBORN, Charles (Colin Whitton McCallum), character actor, singing comedian, song-writer, composer, elocutionist, &c.; *b.* Mile End, August 4th, 1852; *s.* of Colin McCallum, shipbroker in the City; *m.* Ellen Stockley, January 26th, 1882; *e.* at private school; was originally occupied as a City clerk and subsequently for a short time as a commercial traveller; made first appearance as an amateur, at a small hall at Stratford, E., 1872, as a low comedian; after failing, through inherent shyness and want of influence, to get a footing on the dramatic stage, drifted into the variety business by way of the "free and easies" (now called "smokers"); drew his first salary (of half-a-crown a night, for one night a week) in the Isle of Dogs; relied on the stage for a livelihood, and in four years was a recognised star; has been travelling proprietor, agent, editor, lecturer, music publisher, &c.; has paid two visits to America.

sang in Paris in French, in Wales in Welsh, and in Scotland in Gaelic; frequently appeared at all the leading West-End and provincial halls; founded the first Music Hall Artistes' Association, out of which practically all the existing variety organisations have grown; vice-president of M.H.A.R.A.; chairman of provisional committee Music Hall League; wrote and sang "Two Lovely Black Eyes"; is also famed as the creator of "The Man who Broke the Bank at Monte Carlo." *Favourite song*: "I'm Rather too Old for it Now." *Hobbies*: Anything lazy, such as reading, thinking, and talking; languages. *Address*: Radnor Lodge, Tulse Hill, S.W. *Agent*: Tom Shaw.

COCHRAN, Charles B., theatrical manager and dramatic agent; *b.* Brighton, 1873; *e.* at Eastbourne and Brighton; first became connected with the stage as an amateur when still a youth; appeared as an actor with Joseph Jefferson in his famous "Rip Van Winkle" company in the United States; also in "Around the World in Eighty Days," at Niblo's Garden, New York, and in "A Midsummer Night's Dream," at Madison Square; has acted as Press representative for several New York theatres; was for three years personal representative of Richard Mansfield in the United States; started a dramatic school and independent theatre in New York with the late E. J. Henley, has latterly devoted himself to agency business in connection with the variety theatres; introduced Georges Hackenschmidt, Odette Dulac, Paquerette, Houdini, and numerous other strong attractions to this country. *Address*: 10, Leicester Place, W.C. *Clubs*: National Sporting and Eccentric, London; Players and Green Room, New York.

COCKBURN, George W., actor (lead and character); *b.* London, December 8th, 1869; *e.* Harrogate; first appeared at 11 years of age as boy singer and actor (pupil of John Ryder) in children's opera at Opera Comique, Strand, 1880; was once accused by a Glasgow paper, when

playing Ralph Rackstraw in "Children's Pinafore," of being a girl; left the stage when voice broke, and resumed studies at school, but returned to stage at age of 17, and roughed it in all branches of the profession; played at several London theatres in minor parts; four years at Adelphi (understudied William Terris); toured Germany with Forbes-Roberston and Mrs. Patrick Campbell; South American tour (Buenos Ayres, Brazil, &c.). *Hobby*: Drawing his salary. *Address*: c/o *The Stage*, or *Era*. *Agent*: Blackmore.

COFFIN, C. Hayden, actor and vocalist; *b.* Manchester, 1862; *s.* of C. R. Coffin, D.D.S., Maine, New England; *e.* University College, London; *m.* Adeline, *d.* of Frederick de Leuw, Grafrath, Germany; studied his father's profession of surgeon-dentist, 1878-83; first appeared at the Empire in "The Lady of the Locket," 1885, next at Avenue in "Falka"; in 1886 played Harry Sherwood in "Dorothy," which was phenomenally successful, his song, "Queen of My Heart," being a feature of the performance; in "Dorothy" he stood the test of 931 consecutive performances, passing from the Gaiety to the Prince of Wales's, and thence to the Lyric; returning to the Prince of Wales's, he took the part of Ralf in "Marjorie," under the Carl Rosa management, and in 1890 appeared in "Captain Thérèse"; "Maid Marian" followed, and shortly after joined the company at the Lyric to play Vincent in "La Cigale," afterwards succeeding the Chevalier Scovel in the leading part; he returned to the Prince of Wales's for a short revival of "Miss Decima" before going, in 1892, to America with Lillian Russell's Opera Company for one year; toured all over States, finishing in Chicago, where he remained for three months during Exhibition; returned to London, 1893, and opened, the same year, at Prince of Wales's in "A Gaiety Girl"; was for over ten years under George Edwardes's management at Daly's, appearing in "An Artist's Model," 1895; "The Geisha," 1896; "A Greek Slave," 1898; "San Toy,"

1899; "A Country Girl," 1901; "The Cingalee," 1903; "Véronique" at the Apollo, 1904-5; this terminated his association with George Edwardes, and during the latter portion of 1905 he sang with his own recital company in the provinces. *Address*: Campden Hill Cottage, Kensington, W. *Clubs*: Green Room, A.A. (of which he is a life member, and an elected member of the Council).

COLEMAN, Amy, dramatic actress (aristocratic old women); *b.* Plymouth; *d.* of a naval officer; *e.* Plymouth; prepared for stage by playing small parts in stock companies; first appeared as Joyce in "East Lynne"; has played throughout United Kingdom, and all through Australia and New Zealand; was with J. L. Toole for short engagement in New Zealand only, but had to relinquish contract as she was under arrangements to appear under another management elsewhere; played lead for about twelve years; since her return to England has fulfilled engagements with Mrs. Patrick Campbell, John Hare. Beerbohm Tree, &c. *Favourite parts*: The Marquise in "Caste," Mrs. Hardcastle, and Emilia in "Othello." *Hobbies*: Driving and boating. *Address*: 170, Cambridge Street, St. George's Square, S.W. *Agent*: Blackmore.

COLLETTE, Charles, actor; *b.* London, 1842; *s.* of Charles Hastings Collette, solicitor; grandson of General Collette (Madras Cavalry), Governor of Jaulna; *m.* Blanche Wilton, younger sister of Lady Bancroft; father of Mary Collette; studied for some time for the Bar, but disliked the prospect and prevailed on his father to purchase for him a commission in the 3rd Dragoon Guards, 1861; served three years in England and four years in India; on returning home, 1866, he seized every possible opportunity of getting leave of absence from regimental duties and played short seasons with various provincial dramatic companies; sold his commission, 1868, and appeared

soon after at old Prince of Wales's, then under management of Marie Wilton (Lady Bancroft), as Charles Hampton in "Tame Cats"; scored first success as Serjeant Jones in "Ours"; subsequently played under various managements, including J. L. Toole, John Hollingshead, Mary Anderson, Lydia Thompson, the Gattis, Beerbohm Tree, &c.; has toured own companies in "The Colonel," "What Happened to Jones," "My Awful Dad," &c.; has played at nearly all leading West End theatres; has also appeared for some years past as an entertainer on the concert platform; has latterly devoted himself chiefly to the variety stage, and holds important contracts at London Pavilion. *Hobby*: Enjoying the society of his friends. *Address*: 22, Carlisle Mansions, S.W. *Club*: Savage.

COLLIER, Constance (Mrs. Julian L'Estrange), actress; *b.* London, 1879; *d.* of Mr. and Mrs. Hardie, both of whom were formerly connected with the stage, the latter appearing with Samuel Phelps in Shakespearean rôles; first appeared in the chorus of musical comedy, her ability and intelligence soon obtaining for her more important engagements; her first prominent part was the Gipsy in "One Summer's Day," at Comedy, 1898; she then appeared as Lady Alexandra Park in "The Cuckoo," at Avenue, 1899, in which she showed an unexpected sense of character and humour; but her real opportunities presented themselves when she was engaged to appear at His Majesty's with Beerbohm Tree, under whose banner she enlisted in 1901, and with whom she has been practically ever since; among the important plays in which she has there appeared are "Ulysses," "The Eternal City," "Julius Cæsar," "The Gordian Knot," and "Oliver Twist," her impersonation of Nancy in the last-named being singularly powerful; created the part of Poppœa in "Nero," 1906; is recognised as one of the leading actresses of the day. *Address*: 1, Sheffield Terrace, Campden Hill, W.

COLLIER, Hal, actor (comedy and Irish parts); *b.* Woolwich, 1859; *e.* Brompton College; first appeared in children's parts at Astley's, Westminster Bridge Road; principal engagements since then include Sanger's, Globe, Olympic, Opera Comique, Sadler's Wells, Elephant and Castle; three years stock season at Aquarium, Scarborough; twelve years in the variety theatres, with own sketch company; two years in stock as principal comedian at Grand, Islington; toured as Reuben Armstrong in "The Bells of Haslemere," 1905. *Address*: 38, Victoria Mansions, South Lambeth Road, S.W.

COLLIER, Isabel M. Field- (Isabel Mary Margaret Field Collier), actress (light comedy, *ingénue*, Shakespearean); *b.* Chiswick, October 3rd, 1881; *d.* of Frederick Field-Collier, *g. g-d.* of J. Payne Collier, Shakespearean reviser and commentator, and *grand-d.* of Henry Purria of Calcutta; *e.* at private school near Bath; passed Oxford and Cambridge junior and senior examinations and preliminary L.L.A., St. Andrews; first appeared at His Majesty's, December, 1901, as Henrietta Power in "The Last of the Dandies"; subsequently appeared at same theatre in "Resurrection," "Eternal City," "Ulysses," "Herod," "Twelfth Night," "Trilby," "Gordian Knot," "Captain Swift," "Merry Wives of Windsor," and "The Man Who Was," 1901-5; Constance Meadows in "Lord Danby's Love Affair," April, 1905. *Favourite parts*: Shakespearean rôles. *Hobbies*: Literature and painting. *Address*: 16, Talgarth Mansions, Kensington, W.

COLLINGBOURNE, Florence, actress; *b.* in London; her parents having died at an early age, she was brought up and educated by guardians; in 1887 she placed herself in communication with George Edwardes, who gave her a hearing, and engaged her for the chorus at Daly's; she was hard-working and ambitious and rose rapidly; her first chance arose when Letty Lind was

indisposed, and on three occasions she took the part of Mollie Seymour in "The Geisha"; after that she got an opportunity in "The Topsy Turvy Hotel" at Comedy, 1899, when she played one of the leading parts and received much praise; but the piece fell flat and she returned to Daly's to take up routine work in "San Toy"; when Marie Tempest suddenly gave up the title-rôle owing to a dispute as to costume with George Edwardes, she was given the part of San Toy, and played it with complete success; she has since toured with several of George Edwardes's leading companies, and is an assured favourite. *Address*: c/o *The Stage*, or *Era*.

COLLINS, Arthur, general manager and managing director, Theatre Royal, Drury Lane; *b.* London, 1863; one of the ten sons of a well-known City architect, none of whom had previously been associated with the stage; *m.* Jette Thom, daughter of Captain Thom, of Los Angeles, California, U.S.A., 1901; entered his father's office as a boy, but gave evidence of artistic desires and of a fondness for painting, and was apprenticed to Henry Emden, the scenic artist, who was then specially engaged at Drury Lane (and who even now paints scenery for the National Theatre); while in the paint room, he attracted the attention of Sir Augustus Harris, who made him his stage manager, sent him on tours, and ultimately employed him as producer for the whole of the operas, dramas, and pantomimes at Drury Lane during the ten years from 1887 till 1896 (the year in which Sir Augustus died); during his earlier connection with Drury Lane, frequently played parts in drama there; several times superintended production of operas at Windsor before Queen Victoria, receiving several valuable presents of pins, &c., and other marks of Royal favour; on the death of Sir Augustus Harris, 1897, he obtained from the Duke of Bedford a lease of forty years for the Drury Lane Theatre (since extended to eighty years), and with the aid

of some friends obtained the necessary capital to form a limited company, which has since paid large dividends; during his *régime* both the auditorium and stage of the National Theatre have been entirely reconstructed at a cost of £50,000; has produced under own management "The White Heather" (September 16th, 1897), "Babes in the Wood" (Christmas, 1897), "The Great Ruby" (September 15th, 1898), "The Forty Thieves" (Christmas, 1898), "Hearts are Trumps" (September 16th, 1899), "Jack and the Beanstalk" (Christmas, 1899), "Marsac of Gascony" (April 21st, 1900), "The Price of Peace" (September 20th, 1900), "The Sleeping Beauty and the Beast" (Christmas, 1900), "The Great Millionaire" (September 19th, 1901), "Blue Beard" (Christmas, 1901), "Ben Hur" (April 3rd, 1902), "The Best of Friends" (September 18th, 1902), "Mother Goose" (Christmas, 1902), "Dante," with Irving (April 30th, 1903), "The Flood Tide" (September 17th, 1903), "Humpty Dumpty" (Christmas, 1903), no autumn drama 1904, owing to reconstruction of theatre, "The White Cat" (Christmas, 1904), Irving season (May—June, 1905), "The Prodigal Son" (September, 1905), "Cinderella" (Christmas, 1905). *Hobby*: Painting. *Address*: Gloucester Lodge, Regent's Park, N.W. (*Telephone*: 353 North). *Clubs*: Green Room and Savage.

COLLINS, Cecil A. (Arthur Collins), actor (comedy and heavies), business and stage management; *b.* Portsmouth, 1874; *s.* of Admiral W. Collins, R.N.; *e.* at Royal Naval School, Eltham; *m.* Beatrice Whitney Wilson, July 8th, 1901; while engaged as a bank clerk, before commencing professional career, played upwards of fifty parts with various amateur clubs and societies in London and the provinces; served with Cape Mounted Rifles in South Africa; accepted two professional engagements with Alexander Bohun (to play Montano in "Othello" at Walthamstow) and C. W. McCabe (to play Sergt. Jones in "A Merry

Marchioness"), and proved so successful that he decided to adopt the profession as a career; walked on in "A Lady of Quality" at Comedy (Ben Greet and J. B. Mulholland), followed by tour in Shakespearean and old comedy *répertoire* parts; two tours with "Sign of the Cross" (Licinius, Tigellinus, and Glabrio) with Ben Greet; short summer tour in Shakespeare with Rawson Buckley (playing ten new parts in the week, including Duke in "Othello" and Charles in "As You Like It"); re-joined Ben Greet as assistant stage manager in "A Royal Family," later becoming stage manager for two tours of "A Royal Family"; a season of pastoral plays; played title-*rôle* and three other parts in tour of "Sherlock Holmes"; later produced same piece for Ben Greet (three companies); stages "Eternal City" (playing Bruno Rocco) for Bannister Howard; twelve months in America with Frohman and Ben Greet; business manager for Bert Coote for tour of "The Fatal Wedding" (also playing Robert Curtis in same tour); engaged by Beer-bohm Tree, 1905, to play Bill Sykes in tour of "Oliver Twist." *Address*: The Cabin, Weybridge, Surrey. *Club*: A.A.

COLLINS, Edwin J., actor (juvenile lead); *b.* Cheltenham, 1875; *s.* of John Collins, schoolmaster *e.* at private school at Cheltenham; *m.* Helena Walbran, December 10th, 1904; played a good deal as an amateur in Shakespearean productions, and studied elocution and voice production; first appeared professionally at Alhambra, Stourbridge, February 4th, 1897, in utility part; began professional career with William Calvert and Clara Cowper; four engagements with Milton Bode; two tours with F. A. Scudamore; two years in costume plays with Barry Williams; three engagements with Walter Melville. *Hobbies*: Walking and rowing. *Address*: c/o *The Stage*, or *Era*.

COLLINS, John R., actor; *b.* Norbiton, June 18th, 1878; *s.* of Colonel J. R. Collins, East Surrey Regiment, of Knaresborough, Yorks, late C.O.



Langflier.

ARTHUR COLLINS.

of 12th Regimental District; *e.* Blundell's School, and Selwyn College, Cambridge; served in South Africa, 1900; decided to adopt the stage as a profession on returning from South Africa; first appeared in public at Prince of Wales's, Birmingham, August 31st, 1903, walking on and understudying part of Ensign Blake in "Quality Street" (Gatti and Frohman); toured "Thoroughbred," in partnership with E. A. Coventry, 1904; part author (with Fenton Mackay) of the farcical comedy, "My Tailor." *Address:* The Sheaves, Surbiton, Surrey. *Clubs:* A. A., and Auxiliary Forces.

COLLINS-ROLFE, Arthur (See Rolfe, Arthur Collins).

COMPTON, Mrs. Edward (see Bateman).

COMPTON, Edward, actor; *b.* London, 1854; *s.* of Henry Compton (Charles Mackenzie), the well-known actor, and brother of Henry, Percy, Otway, Sidney, and Kate Compton, who are all on the stage; *e.* at Kensington School; *m.* Virginia Bateman (*q.v.*); choosing the stage as his profession, as his father had done forty years before him, he made his *début* at the Theatre Royal (now Prince's), Bristol, in a subordinate part, in a play called "Old London"; after this, toured with Francis Fairlie, playing such parts as Richard Hare and Lord Mountsevern in "East Lynne," Dr. Brown in Robertson's "Progress," Crabtree and Careless in "The School for Scandal," &c.; at a benefit performance about this period he essayed the part of Malvolio in "Twelfth Night," Mrs. Kendal being the Viola and his father the Clown, receiving warm praise for his performance from the London and provincial Press; then took up a long engagement at Glasgow and Kilmarnock, where he was associated with such stars as Charles Matthews, William Creswick, Barry Sullivan, Carlotta Leclercq, Edward Sothorn, J. L. Toole, &c.; in 1876 he appeared in stock at Prince of Wales's, Liverpool, and Royal, Birmingham; he next became associated

with H. J. Byron, having in the interval made his first appearance in "Money," at Drury Lane, at his father's benefit performance; after fulfilling an engagement with Mrs. Hermann Vezin, in 1877, he went to the Prince's, Manchester, to support Miss Wallis in Shakespearean *répertoire*; in a superb revival of "A Winter's Tale," at Drury Lane, 1878, he played Florizel, and in other Shakespeare revivals at the same theatre he impersonated Cassius, Malcolm, Leonatus, Posthumus, and Romeo; a year later he joined the Adelphi company and played Sir Benjamin Backbite in "The School for Scandal" and Modus in "The Hunchback"; accompanied Miss Neilson to America, 1879, where his talents were speedily recognised; returning to England in 1880, he reappeared at the Adelphi in "Forbidden Fruit," "The O'Dowd," and "The Green Bushes"; early in the following year he commenced touring with his now celebrated Compton Comedy Company, opening at Pavilion, Southport; in the winter of 1884-5 he had a most successful season at the Strand, appearing as Malvolio, Jack Rover, Goldfinch, Tony Lumpkin, &c., in revivals of Old English comedies, and playing "Davy Garrick" with the greatest success; also achieved much success in doubling the parts of Charles Goldfinch and Harry Dornton in "The Road to Ruin," the first time this remarkable "double" had been attempted; for the last twenty years he has been touring his own company with an extensive *répertoire* of Old English comedy; produced at the Opera Comique, in 1891, a new play, "The American," by Henry James, with great success, while other new plays which he staged at various times include "True Love," "The Actor," "An Emperor's Romance," "Edmund Kean," "Sidney Carton," "Henry Esmond," "A Reformed Rake," and "To-morrow," the last-named being a great popular success; by his marriage with Miss Bateman he has a family of two sons and three daughters; in addition to

his other theatrical interests, he is in partnership with Milton Bode at the Dalston Theatre, and also in theatres at Huddersfield, Chester, Northampton, and Leamington; to these are shortly to be added the Theatre Royal, Leicester. *Address*: 1, Nevcrn Square, S.W.

COMPTON, Miss (Katharine Mackenzie), actress; *b.* London; *d.* of Henry Compton (Charles Mackenzie) the celebrated comedian, and Emmeline Mackenzie, actress; sister of Edward and Sydney Compton; *m.* R. C. Carton, dramatist, 1876; born in profession, at father's wish she studied for a musical career (first under Madeline Schiller, and then under Herr Sauerbrey); disliking the prospects of career as a teacher of music, she succeeded in inducing her father to allow her to adopt the stage instead, and made her first appearance at Bristol, September, 1874, as Maria in "The School for Scandal," under management of Mr. Chute (with Mrs. Scott Siddons as Lady Teazle and George Titheradge as Joseph); two years provincial stock business followed; with Charles Matthews, at Scarborough, 1876, under management of Wybert Reeve; at Hull, played Guildenstern to Rosencrantz of R. C. Carton (who there joined the company), the Hamlet being Miss Marriott; first appeared in London as Julia in "The Rivals," at the Gaiety, on occasion of benefit of Mr. Chippendale; subsequently played Helen in "The Hunchback," the Duchess in "The Honeymoon," Lydia in "The Love Chase," Miss Hardcastle in "She Stoops to Conquer," Grace Harkaway in "London Assurance," the Princess in "The Danisheffs," Portia in "The Merchant of Venice," Lady Gwendoline in "A White Elephant," &c.; leading lady in most of R. C. Carton's plays, including "Lord and Lady Algy," "Lady Huntworth's Experiment," "Wheels Within Wheels," "The Rich Mrs. Repton," "Mr. Hopkinson" (Duchess of Braceborough), "Public Opinion" (at New Theatre, 1905), &c. *Address*: The Red Lodge, Acton, W.

COMPTON, Sydney (Mackenzie), actor (comedy and drama); *b.* Seaford House, Kensington; *s.* of Henry Compton (Charles Mackenzie), the celebrated actor, and Emmeline Mackenzie, actress; brother of Miss Compton (Mrs. R. C. Carton) and Edward Compton; *e.* Kensington Grammar School; *m.* Theresa Osborne, July 4th, 1900; prepared for stage by hard work in stock and *répertoire* companies; first appeared February 14th, 1881, at King's Lynn, as general utility man in stock season; 18 months with Compton Comedy Co.; 18 months with W. Duck's "Called Back" Co.; juvenile lead on tour with Osmond Tearle, Amory Sullivan, Edmund Tearle, &c.; principal character parts with Kate Vaughan at Terry's; also with Miss Fortescue, Miss Bateman (Leah), Emma Hutchison, and also much experience in melodrama with John Coleman ("Duchess of Coolgardie"), Milton Bode, Walter Melville, &c., &c.; twelve months with Brandon Thomas in "Charley's Aunt," at Comedy, and on tour, 1905. *Favourite parts*: Triplet, Moody, Joseph Surface. *Hobby*: Walking. *Address*: 52, Cambridge Mansions, S.W. *Club*: A.A. *Agent*: F. Weathersby, 3, Bedford Street, W.C.

COMPTON, Wilfrid, actor; *b.* Liverpool, 1877; *e.* Liverpool Institute; *m.* Miriam Holt, 1903; prepared for stage at a dramatic academy at Liverpool, conducted by Mrs. Haslingden Russell, the eldest daughter of the late Tom Robertson, dramatist (and daughter-in-law of Sir Edward Russell); first appeared at Shakespeare, Liverpool, 1898, as walking gentleman with F. R. Benson; toured with No. 1 "Morocco Bound" Company, playing the part of Musker 150 times, 1898-9; assistant stage manager in tours of the Drury Lane drama "The Prodigal Daughter," playing several parts during a six months' run; engaged by Walter Summers to play the Dude in "A Modern Magdalen"; toured in "The Private Secretary," and as Beau Nash in "Monsieur Beaucaire," William Tipson in "Jane," Pinchard

in "Our Flat," and in many other comedies. *Recreation*: Cricket. *Address*: c/o *The Stage*, or *Era*.

COMSTOCK, Martin, general theatrical manager; *b.* Providence, Rhode Island, U.S.A., March 20th, 1864; *e.* at Boston, Mass.; was apprenticed as a boy to a troupe of gymnasts and acrobats, and made his first appearance on the stage with them at San Francisco, about 1863. *Hobbies*: Swimming, fishing, and driving. *Address*: c/o *The Stage*, or *Era*.

CONQUEST, Arthur, actor and gymnast; *s.* of George Conquest, jun., and grandson of George Conquest, both of the Surrey Theatre, actors, pantomimists and gymnasts of renown; first appeared in pantomime at the Grecian, and afterwards at the old Surrey, playing for fourteen years at the theatre where his father and grandfather had achieved so much fame; appeared for the first time in Drury Lane pantomime, 1901; is an agile gymnast and pantomimist, and has appeared all over England and on the Continent in his flying feats and mechanical contrivances. *Address*: c/o *The Stage*, or *Era*.

CONQUEST, George, actor and theatrical manager; *s.* of George Conquest, the well-known actor, acrobat, and former manager of the Grecian in the City Road; appeared as a child at his father's theatre in a large number of dramas and several pantomimes; made his first appearance at Drury Lane as the Giant Gorgibuster, 1889; with his brother Fred made his first appearance at the Surrey, 1891, of which he was lessee and manager for several years until its conversion into a music-hall, 1904; produced there a large number of plays and pantomimes; lessee and manager Terriss's Theatre, Rotherhithe, 1902; managing director Empress Theatre, Southend, 1905-6.

CONTI, Italia, actress; *b.* within sound of Bow Bells, in the late 'seventies; *d.* of Signor Luigi Conti (the well-known singer, and a direct descendant of the famous Conti family of the Middle Ages), and Emily Mary Conti (daughter of Pro-

fessor Castle, of King's College); is a great-great-niece of the famous Catalani; sister of Ferdinand Conti, business manager, and of Evelyn Marthéze and Betty Castle; was educated at home and compelled to pass the Oxford Local Exam. before being allowed to go on the stage; sought the advice of Ellen Terry, who gave her a letter of introduction to Augustin Daly, with result that she made her first appearance by walking on at Lyceum, September 19th, 1891, in "As You Like It," during Ada Rehan's season; joined F. R. Benson, and for some months played page and other child parts; was in revival of "Diplomacy," by John Hare (in conjunction with Forbes-Robertson and the Bancrofts), 1894, and toured provinces with it; with Hare in revival of "Pair of Spectacles" and "Caste"; with Louis Calvert in "Proof," 1895; Queen in "Richard III." at Independent Theatre, Manchester; after a season with Edward Terry in comedy, again joined F. R. Benson as second lead; toured with "For the Crown"; lead in "The Derby Winner," Australian tour, 1898, as juvenile lead in repertoire of plays under management of Robert Brough; toured provinces in "Hearts are Trumps"; returned to London to create character part in "Happy Hypocrite," with Mrs. Patrick Campbell, at Royalty; Mirra in "Paola and Francesca" with George Alexander at St. James's; toured as lead in "Mrs. Dane's Defence" and "Mrs. Goringe's Necklace"; specially engaged for lead in "Old Manchester," by R. Flanagan, at Queen's, Manchester, 1904; took up May Harvey's part in Stage Society's production of Tolstoy's "Powers of Darkness," December, 1904 (on that lady fainting in the middle of the play), at a moment's notice, from her seat in the audience; Caroline in Brieux' "Les Trois Filles de M. Dupont," Stage Society production, March, 1905; Nectoris in "The Golden Hawk," at Court, July, 1905; in "The Conqueror," at Scala Theatre, 1905. *Hobbies*: Her two bull terriers, Damon and Pythias. *Address*: 41, Crockerton Road,

Wandsworth Common, S.W. *Club*: A.A.

CONWAY, H. B. (Blenkinsop-Coulson), actor; is a kinsman of the great Byron and a connection of the late H. J. Byron, dramatic author; *b.* 1850; *s.* of the late Captain John Blenkinsop-Coulson, of Blenkinsop Castle, Northumberland; *e.* at Rossall; *m.* Kate Phillips, the well-known actress; drifted into dramatic circles while a student in Berlin, and became so stagestruck that on his return to England, 1869, he determined to adopt the stage as a profession; his family opposed his design, which he postponed for three years; circumstances then arose which made it necessary for him to earn his own living, and he obtained an opening in a small part in a play entitled "Bernard," at Olympic, 1872; he was taken up by the Bancrofts, who, recognising his talents, gave him a place in a provincial company then starting on tour; on his return to London Irving offered him an engagement at the Lyceum, where he soon obtained popularity as *jeune premier*; in conjunction with Kate Vaughan he started the Vaughan-Conway Comedy Company, which was a great success in the provinces; in 1887 he joined William Farren with a comedy company which had a successful season at the Strand and an equally successful country pilgrimage; also visited America and became a favourite; entered on a two years' engagement with Thomas Thorne at Vaudeville, 1890; returned to Irving and afterwards played on tour, but a few years ago his health completely broke down and he is now a confirmed invalid; in 1905 a very successful benefit was organised in his behalf by Miss Annie Hughes and Sir Squire Bancroft. *Address*: c/o *The Stage*, or *Era*.

COOKE, Charles J., scenic artist and property maker; *b.* Birmingham, 1857; *s.* of Henry Cooke, art connoisseur; *e.* Birmingham and London; began life in his father's profession, but drifted into work of scenic artist through becoming interested in amateur productions; took up work seriously in 1886;

engaged by John Henry Cook and Robert Arthur, Dundee, 1891, and subsequently by Carl Rosa, D'Oyly Carte, Edward Terry for London productions; produced scenery for "Winter's Tale" (at Stratford-on-Avon), for Ben Greet, "Richard II." for F. R. Benson, "Bonnie Boy Blue" for Victor Stevens; has latterly been responsible for all scenery for Henry Swinerd's pantomimes and dramas, including "Dare Devil Dorothy," now in sixth year of tour. *Address*: 16, Gildersome Street, Woolwich, S.E.

COOPER, Frank, actor; *b.* 1856; *s.* of Clifford Cooper, theatrical manager; directly descended on his mother's side from the great Mrs. Siddons; brother of Cooper Cliffe; made first professional appearance at Brighton, when eighteen, as Hamlet; was for years one of the most popular members of Lyceum Company under Irving, taking part with him in his revival of "Hamlet" and in most of his subsequent productions; recent engagements include his appearance in 1901 at the Prince of Wales's in "English Nell"; also made a successful appearance in light comedy in "What Pamela Wanted," at Criterion, 1905; created a great impression by his performance of John Christian in "The Prodigal Son," at Drury Lane, 1905; appeared in "Beside the Bonnie Brier Bush" and "As You Like It," St. James's, 1905-6. *Recreations*: Fencing and painting. *Address*: c/o *The Stage*, or *Era*. *Club*: Foil.

COOTE, Bert (Albert Coote), manager and comedian; *b.* London; *s.* of Robert Coote, musical director; *br.* of the late Charles Coote, actor, and of late Lizzie Coote; *e.* Southampton; trained for the stage from childhood, and made first appearance in pantomime at Adelphi, about 1878; played several important parts as a child; had seventeen years' experience as a comedian in the principal theatres and vaudeville houses of America; returned to England in June, 1902; produced "The Fatal Wedding" at Princess's, August, 1902; has toured

same piece for several seasons.
Favourite occupation: Playing eccentric comedy or stage management.
Hobby: Stage dancing.
Address: 150, Oxford Street, W.

COPPÉE, François, French poet, novelist and playwright, member of French Academy; *b.* Paris, 1842; *e.* at the Lycée St. Louis; from the humble position of junior clerk at the French War Office, he rose to the librarianship of the Senate, and subsequently to the post of keeper of the Records at the Comédie Française, 1878-1884; his first dramatic work, "Le Passant," a one act play in verse, was interpreted by Mme. Sarah Bernhardt in 1869, and won him immediate fame. François Coppée's other productions for the stage include "Le Luthier de Crémone," 1876; "Severo Torelli," 1883; "Les Jacobites," 1885; and "Pour La Couronne," 1895. The latter work has been adapted for the English stage by John Davidson, and produced with marked success at the Lyceum Theatre, and subsequently at the Scala Theatre, London. *Address*: 12, Rue Oudinot, Paris.

COPPIN, The Hon. George, Australian actor-manager; *b.* Steyning, Sussex, 1818; son of the Rev. George Coppin, vicar of Steyning; was educated for the medical profession, but took to the stage when seventeen, and became a member of a strolling company; appeared once at Strand Theatre, about 1838; was for a time associated with James Sheridan Knowles, but resolved to emigrate in 1843, and first appeared on the Australian boards at the Theatre Royal, Sydney, in the same year; went to Melbourne in "the early fifties," at the time of the gold rush, a period favourable to theatrical enterprise; becoming manager of his own company, he soon found himself possessed of a large fortune; revisited England, 1861, and played for a short season at the Haymarket Theatre, at the request of his old friend Buckstone; supervised, at Birmingham, the construction of a theatre built entirely of iron; this

was taken out in sections to Melbourne, and put together in a marvelously short space of time, and enjoyed long years of success under the popular name of the "Iron Pot"; also built a theatre in Sydney, and four others in other parts of Australia, besides importing over 200 artists, many of them actors and actresses of the first rank; was himself an admirable comedian, and has been designated "the Australian Toole"; among his best-known parts were Bob Acres, Tony Lumpkin, Paul Pry, Milky White, Mawworm, and characters of that type; entered the Legislative Assembly of Victoria, 1858, and was for many years the only actor in Parliament; was then at the height of his popularity as an actor, and was repeatedly returned for East Melbourne, which contains all the local theatres; was afterwards returned to Legislative Council, or Upper House, of which he is still a member; when in Parliament he has never attempted a joke, and his speeches are essentially dignified, while his Parliamentary manner and appearance have been described as closely resembling those of Lord Chief Justice Alverstone, when the latter sat in the House of Commons as Sir Richard Webster; did very useful political work, and was the originator of the Post Office Savings Bank Act and other important measures; is also a successful business man, apart from his profession; is director of a bank; prides himself on having introduced the camel and the thrush into Australia; recently effected alterations in Theatre Royal, Melbourne, at a cost of £16,000. *Clubs*: Australasian and Yorick, Melbourne.

COPPING, Bernard, actor (juveniles and heavies); *b.* Camden Town, February 22nd, 1871; *s.* of Edward Copping, journalist and novelist; while engaged in journalism, studied elocution at Birkbeck Institute; first appeared in Shakespearean tableaux in the pantomime "Cinderella," at the old Her Majesty's Theatre; provincial tours with Morrell and Mouillot, Ethel Van

Praagh, Maud Hildyard, Ida Molesworth, Morton Powell, &c.; London engagements with Beerbohm Tree, Charles Hawtrey, Charles Harris, Miss V. St. Lawrence, &c.; two years with own repertoire company, playing costume and modern comedies; author of "A Woman's Guilt," melodrama, produced at Novelty; also of "Twixt Heart and Soul" (romantic drama), and "The Hypnotist" (comedy drama). *Favourite part*: David Garrick. *Hobbies*: Sculling and sketching. *Address*: A. A.

COQUELIN (Benoit-Constant), comedian; *b.* at Boulogne-sur-Mer, 1841; *e.* at Paris Conservatoire, securing first prize in comedy in 1860; *début* at Comédie Française in "Dépit Amoureux," the same year; nominated *Sociétaire*, 1864; from 1860 to 1886 created forty-four parts. Left the Comédie in 1886, and toured Europe and America; returned to the Comédie in 1890 as a *pensionnaire*; spent six months in America and returned to the Théâtre Française to create "Thermidor"; left the Comédie Française definitely in 1892; again toured Europe and America; next appeared in Paris at the Porte St. Martin in 1895, creating his famous part Cyrano de Bergerac in 1897; made a grand tour of America with Sarah Bernhardt in 1900, and reappeared with her in "L'Aiglon," at the Théâtre Sarah Bernhardt in 1901; has recently been playing Cyrano de Bergerac and other rôles at the Porte St. Martin; officer of Public Instruction; Officer of the Legion of Honour. *Address*: 6, Rue de Presbourg, Paris.

COQUELIN (Cadet), Ernest, brother of Benôit Coquelin (*ainé*); French dramatic actor, member of the Comédie Française; *b.* Paris, 1848; awarded first prize for comedy at the Paris Conservatoire in 1867; made his *début* at the Odéon Theatre in "L'Anglais, ou, le Fou Raisonnable," 1867, at the Comédie Française, in "Les Plaideurs," 1868; has achieved success both in the classic and modern *répertoires*. Created the leading rôle in the

following plays: "Les Corbeaux," "Le Député de Bombignac," "Denise," "Un Parisien," "Chamillac," "M. Scapin," "L'Evasion," "Le Torrent," "La Plus Belle Fille du Monde," &c. *Address*: 6, Rue Arsène Houssaye, Paris.

COQUELIN, Jean; *s.* of Benôit Coquelin (*ainé*); *e.* for the stage by his father; made his *début* at the Comédie Française, in the part of Gros René, in Molière's "Le Dépit Amoureux," 1890; has since appeared at La Porte Saint Martin Theatre, at La Gaité Theatre, and also in London, New York, Brussels, &c., in such plays as "Fanfan la Tulipe" (part of Ramponneau); "Les Misérables" (part of Champmathieu); "La Dame de Monsoreau" (Gorenflot); "Cyrano de Bergerac" (Ragueneau). *Address*: 10, Boulevard de Strasbourg, Paris.

CORRI, Mlle. Ghita (Mrs. Neville Lynn), *prima donna* Italian Opera and principal soprano in oratorio; *b.* Edinburgh, January 30th; *d.* of Henry Corri (leading baritone at Covent Garden, and founder of Corri's Opera Company, which opened up the provinces for grand opera before Carl Rosa and similar companies were started), and Mdme. Ida Gillies Corri, *prima donna* of Paris Opera and Covent Garden; *e.* privately; *m.* Richard Neville Lynn, author and dramatist, founder of Lynn's Acting Edition, June 28th, 1899; prepared for stage by parents, on tour with their own company, and on the Continent; first appeared at Crystal Palace when seventeen, as operatic and ballad vocalist; joined Carl Rosa Company, and first appeared in London as Margherita in "Faust," April 10th, 1899; has toured or appeared with Sir Charles Hallé, Foli, Joachim, Hollman, Janotha, &c.; accompanied by Paderewski at Crystal Palace in "Let the Bright Seraphim"; specially engaged by Charles Morton to sing her own song, "Coronation," as speciality at Palace Theatre during Coronation week, 1902; composer of "The Land of Light," "Love Dreams," "Say Yes," "You, You, You," and

scores of other published songs; was the first to give grand opera performances *al fresco* (at Alexandra Palace, July, 1903, commencing with "Maritana" and "Faust"); has a repertoire of thirty-five operas in Italian, French, German, and English; has probably made more phonograph records than any other soprano vocalist, having an unbroken vocal range from low C to E in alt; on November 27th, 1905, commenced starring engagement at Lyceum, in cathedral scena, introducing "The Holy City" and the Bach-Gounod "Ave Maria." *Favourite parts*: Carmen, Fidelio, Gilda, Elisabeth, Semiramide, Leonora and Margherita. *Hobbies*: Etching, and composing songs and pianoforte music. *Address*: 29, St. George's Square, Regent's Park, N.W.

CORY-THOMAS, L., actor; *b.* Edgbaston; *e.* Swansea, Germany, and Switzerland; has played on tour as Bootles in "Bootles' Baby," in "The Amazons," "Jim the Penman," "The Idler," "Trumpet Call," "Daughters of Babylon," "Telephone Girl," "Lady Huntworth's Experiment," "The Lady of Ostend," and at Adelphi in "The Fatal Card," and at Garrick. *Favourite parts*: Military characters. *Address*: Whitley House, Anerley, S.E., or A.A.

COTTELL, Lansdowne, vocalist, pianist, and professor of music; has performed at most of the leading concerts at St. James's and other halls, and is now the Director of the London Conservatoire of Music; is a successful physiological trainer of the voice, and secures a dramatic as well as a musical conception of operatic rôles. *Address*: 29, Craven Street, Lancaster Gate, W.

COTTON, Wilfred, actor and manager; *b.* Birmingham, 1873; previously in the Civil Service; *m.* Ada Reeve, 1902; first appeared with the Leslie Crotty and Georgina Burns company, 1893, in repertoire character parts, in grand and light operas, remaining with the company for three years; joined the Gordon-Hicks Opera

company, and subsequently appeared with the Strand Theatre Burlesque Company; played in pantomime in Liverpool and in musical sketches at variety theatres; toured with the Morell and Mouillot companies, 1896 to 1898; opened and managed Theatre Royal, Bournemouth, Opera House, Crouch End, Theatre Royal, Dublin, and other new houses for Morell and Mouillot, 1899; partner and manager with Morell and Mouillot in "The Degenerates," and other plays, 1900 to 1902; manager for Forbes Robertson at Lyric and on tour, 1902-3; toured various London successes with own companies, 1903; toured Sousa and his band through Ireland; manager Brighton Theatre Royal, 1904; toured "Winnie Brooke, Widow," and produced the same piece at Criterion, with Ada Reeve in the title-rôle, 1904 and 1905. *Club*: Eccentric. *Address*: Frieze-wood, Chideock, Dorset. *Club*: Eccentric.

COURTICE, Thos. (Sydney W. Curtiss), business manager; *b.* London, January 18th, 1872; *e.* New College, Eastbourne; began life as an architect; graduated under Sarah Thorne at Margate and Chatham, playing in stock; first appeared in "The Green Bushes," at Opera House, Chatham, March 4th, 1895; toured with Olga Nethersole (England and America), 1895-6; resident manager Theatre Royal, Margate, 1896-8, toured as business manager with Ben Greet, 1899; resident manager Her Majesty's, Carlisle, 1900-2; toured as business manager with F. Mouillot, 1903; press representative for Sir Henry Irving, 1904; business manager with Charles Frohman, 1904-5; acting manager, Comedy (Madge Mackintosh and Graham Browne's season), 1899, and at Royalty for George Giddens, 1902; has written two one-act plays—"My First Case," produced at Opera House, Chatham (March 25th, 1897), and "Her Brother," produced at Carlisle (July 8th, 1901)—and song "Things," sung by Arthur Roberts and published by Sheard. *Address*: 9, Oval Road, Regent's Park, N.W. *Club*: A.A.

COWELL, Richard (Richard Cowell Kewley), actor; *b.* Huyton, Liverpool, July 29th, 1850; *s.* of George Cowell Kewley; *e.* Tattenhall, Cheshire; first appeared at Theatre Royal, Preston, and served his novitiate at Theatre Royal, Brighton (with H. Nye Chart), and at Bristol with James Henry Chute; played with Wilson Barrett and Miss Heath (1874-5), Mr. and Mrs. Wybert Rousby (1876), Richard Younge (1875), Mrs. Scott Siddons, H. M. Pitt, and Henry Hamilton's "False Shame" and *répertoire* company (1875), Barry Sullivan, Osmond Tearle, H. Cecil Beryl, and others; toured through India with Dave Carson's opera company, playing the Miser in "Les Cloches de Corneville," Sir Marmaduke Vavasour in "The Sorcerer," &c.; stock season at Bombay with Norvill and Crofton; has played for the last six years under Milton Bode's management. *Address*: 180, New Kent Road, S.E. *Agent*: St. John Denton.

COWEN, Frederick Hymen, composer and conductor; *b.* Kingstown, Jamaica, 1852; came to London with his father, when four years old, arriving on the night Covent Garden Theatre was burnt down, 1856; in the same year his father was appointed treasurer at Her Majesty's Theatre; showed indications of musical talent at age of five, and at six published his first waltz; was for five years a pupil of Julius Benedict for pianoforte, of John Goss for harmony and composition, and of Carrodus for violin; from age of fourteen to seventeen studied at Leipzig and Berlin Conservatoires, being the youngest member of the former; produced first symphony at St. James's Hall, 1869; toured for three years as pianist with Mapleson's Italian Opera Company, 1871-3; visited Sweden with Trebelli, 1877; conducted Promenade Concerts, Covent Garden, 1880; succeeded Sir Arthur Sullivan as conductor Philharmonic Concerts, 1888-92; conducted Melbourne Centennial Exhibition Concerts, 1888-9 (for which he received a fee of £5,000); director Manchester Philharmonic Con-

certs (which he developed into a splendid artistic and financial success) in succession to Sir Charles Hallé, 1896; was at the same time director of Liverpool Philharmonic, and of Bradford Subscription Concerts, Festival Choral Society, and permanent orchestra; again elected conductor London Philharmonic, 1900; conductor Handel Festival, 1903; has written a large number of cantatas, oratorios, symphonies, &c., and of several operas, including "Thorgim," "Signa," and "Harold"; hon. degree Mus.Doc., Cambridge, 1900. *Address*: 54, Hamilton Terrace, St. John's Wood, N.W.

COWLEY-POLHILL, R., business manager and actor; *b.* Dover, January 8th, 1844; *s.* of John Deal S. Squier, Free Baron of the Cinque Ports; father of Sydney Fiennes and Eve Squier Renfield; grandfather of Bessie Renfield; *e.* Hofwyl College, Kent, and at Calais; before becoming connected with the stage was successively engaged in the Army and the Church, and subsequently employed in journalism and as a musician; first appeared in Edinburgh, 1885, as utility; was with Wilson Barrett at Princess's in "The Silver King," and "Claudian," and tours, 1882-5; two years as Flambert in "The Night of the Party"; two years as Havisham in "Little Lord Fauntleroy"; two years as Father Curran in "The Rebel's Wife"; resident manager Opera House, Leicester, 1877-1880; touring manager with John Coleman, 1879, with "Days of Cromwell," 1901, "The Gay Parisienne," 1904, "A Trip to the Highlands," 1905; manager Grand Theatre, Edinburgh, 1904-5. *Favourite part*: Gregory in "A Pair of Spectacles." *Address*: Fiennes Villa, 96 Old Stoke Road, Harts Hill, Stoke-on-Trent.

COX, W. Herbert, actor; *b.* Brighton, August 30th; *e.* at Brighton; articulated to a solicitor and served the regulation five years, passing preliminary examinations, but preferred Art to the Law, and after studying elocution with Ivan Berlyn, made his

first appearance on the stage by walking on in "The Flood Tide," at Drury Lane, September 17th, 1903; has played Sowerberry in "Garrick," Dr. Zimmer in "The Bells," &c.; was in production of "The Trojan Women" at Court, 1905; in "The Little Father of the Wilderness" at Comedy, 1905; played Discretion in "Everyman"; appeared in sketch "Kismet," in variety theatres; has written several short stories, &c. *Address*: 7, New Square, Lincoln's Inn, W.C.; 19, Hanover Crescent, Brighton. *Club*: The '05.

CRAIG, Edith; *d.* of Ellen Terry; *s.* of Gordon Craig; appeared at Lyceum with Irving; has latterly been chiefly occupied in designing theatrical costumes; designed her mother's dress as Queen Katherine in "Henry VIII.," and all the costumes in Mrs. Langtry's superb production of "Madame Mars," at the Imperial, 1902. *Address*: c/o Stage, or Era.

CRAIG, Gordon, actor and stage producer; *b.* near London, 1873; *s.* of Ellen Terry; *e.* at Bradfield College and in Germany; in September, 1889, made his first professional appearance at the Lyceum as Arthur St. Valery in "The Dead Heart"; in the autumn of the following year appeared in "Ravenswood" as Harry Ashton, his mother taking the part of Lucy, Harry Ashton's sister; after this appeared in all the revivals seen at the Lyceum till the summer of 1891, when he joined Sarah Thorne's company at the Theatre Royal, Margate, to play Shakespearean characters there and in the provinces; returned to the Lyceum, 1896, playing there until Irving relinquished the management; since then has devoted himself almost exclusively to stage production, in which he has made some important and artistic innovations, especially in respect of scenery and lighting; author of "The Art of the Stage," 1905.

CRAIGIE, Mrs. (see Hobbes).

CRANE, Harry J., character actor; *e.* at Clarendon House, Kennington,

took degree of Associate of Arts, four prizes at College of Preceptors, the Captain's silver medal, &c., and was beginning to study for B.A. when circumstances necessitated alteration of plans and he decided to adopt the stage as a profession; first appeared at age of 18 as a singer at the Royal, Holborn; five weeks at old Rosemary Branch, Peckham, followed; in pantomime at Elephant, 1883-4; remained at Elephant (under J. A. Cave's management) for three years, gaining valuable experience in stock; joined William Bourne, with whom he remained for greater part of 1891, 1892, and 1893; stock season with George Conquest, Surrey, 1902; with James Welch as Thomas Baker in "The New Clown, 1904; Will Atkins in "Robinson Crusoe" at Theatre Royal, Nottingham, 1904-5; toured in "Garden of Lies" as Sir Gavin Macalister, 1905; in 1896 began series of engagements at Standard, E.; in stock company at Lyric, Hammersmith, 1900 to 1904; has done a great amount of sketch work and holds rights of the Great Macdermott's principal successes; has written many songs and sketches. *Address*: 198, Barry Road, East Dulwich, S.E.

CRANE, William H., American comedian; *b.* Leicester, Massachusetts, 1845; graduated from the old Brimmer School of Boston; made his professional *début* at Utica, in 1865, in the part of the notary in "La Fille du Régiment"; until 1874 sang the principal bass parts in the comic opera *répertoire*; he owes his great reputation to comedy; "The Senator" and "David Harum" are among his most notable successes.

CREAGH-HENRY, S. (see Henry).

CREMLIN, F. (Rennie), actor (character, comedy, dialect), stage instructor, play producer; *b.* in the British Colony of New Brunswick, North America; comes from a family of shipbuilders; *e.* at Gordon's Hospital, Aberdeen (first boy of his year); began business career some thirty years ago in a ship and general broker's office; was prepared

for the stage by Mr. Coe, stage manager at the old Haymarket; first appeared at Doncaster, as Steerforth in "Little Em'ly," the stage version of "David Copperfield"; has played every kind of part in every class of play, from utility lead; played seconds to Charles Dillon, the famous tragedian. *Address*: 5, Montem Road, Forest Hill, S.E.

CRICHTON, Madge, actress; made her first appearance in title-rôle of "The French Maid" on tour; she was then engaged as principal girl in "Cinderella" at Bradford Royal; in the following year she was principal girl at Manchester Royal; joined one of the George Edwardes touring companies, playing in "The Messenger Boy" and "The Toreador"; she came to London in 1902 and at short notice took up, and played on the first night, Ada Reeve's part in "Three Little Maids" at Apollo, securing an emphatic success; after this she toured the provinces, America, and Australia; her next important appearance in London was in "Lady Madcap" at Prince of Wales's; in 1905, she was engaged to take up the principal part in "The Catch of the Season," at the Vaudeville. *Address*: The Oaks, Esher, Surrey. *Agent*: Arthur Hart.

CROKER-KING, C. H., actor; *b.* Rook Holme, Yorks, April 30th, 1873; *s.* of Colonel Croker-King, J.P., of Cheltenham, late Seaforth Highlanders; *e.* Cheltenham College (first prize for long poem, 1891), and Lincoln College, Oxford; was a prominent member of the O.U.D.S., with which he played Bassanio, Pygmalion, and Slender; also a frequent speaker at the Oxford Union debates; first appeared professionally at Grand, Croydon, April 6th, 1895, as Snout in "A Midsummer Night's Dream"; has played in Shakespeare and Old English comedy with F. R. Benson, Beerbohm Tree, Wm. Holloway, Ben Greet, Louis Calvert, Janet Achurch, George Musgrove, &c. (as Laertes, Mercutio, Joseph Surface, Bassanio, Trinculo, Young Marlow, Touchstone, Bob Acres, Sir Andrew Aguecheek, &c.);

understudied F. R. Benson, in whose place he appeared several times at Birmingham, December, 1901; Pygmalion with Dorothea Baird, Esme Beringer, &c.; toured Australia, South Africa, and New Zealand; played in farce, musical comedy, drama, &c., and has appeared in sketches and imitations at numerous London and provincial concerts; has written numerous poems, short stories, songs, &c., and contributed to various publications under *nom de plume* of "Corvus Rex." *Address*: c/o Colonel Croker-King, Cheltenham.

CROMPTON, Reginald, actor; *b.* and educated at Exeter, where he practised as a solicitor; winner of Holland Scholarship at Royal Academy of Music for bass singing; first appeared on stage as the Executioner in "The Rose of Persia," at Savoy, 1900, for which part he was partly selected on account of his exceptional height, which is exactly six feet six inches; also took part in "Merrie England," "The Emerald Isle," and "Princess of Kensington"; migrated with the Savoy company to Adelphi, 1903, and appeared with them in "The Earl and the Girl"; at Lyric in "The Talk of the Town," 1904; at Aldwych in "Blue Bell," 1905-6. *Club*: Eccentric.

CROMWELL, Cecil (Miss Pym), emotional and comedy actress; *b.* in Cornwall; *d.* of the late Captain W. H. Pym, R.N., and Mrs. Angela Pym, of Boston, U.S.A.; studied elocution under the late Alfred Nelson at Guildhall School; was a member of the Anomalies A.D.C., at Norwood; first appeared professionally at Yarmouth, August 19th, 1895, as Paula in "Second Mrs. Tanqueray," under management of George Alexander; subsequently engaged by Forbes-Robertson to play the Queen in "Hamlet" at Lyceum and in Germany; three years with Sir Henry Irving, including two American tours. *Favourite parts*: Beatrice in "Much Ado About Nothing," Paula and Sapho. *Hobbies*: Music, skating, reading, and

dancing. *Address*: c/o *The Stage*, or *Tra*, or A.A.

CRONYN, Carrie (Mrs. Frank Curzon), actress; *b.* in Dublin; went on the stage at an early age and joined F. R. Benson's company; while playing with that company in her native city, in 1893, met and married Frank Curzon; has played a large variety of parts and is an accomplished *comédienne*; since appearing in "The Mysterious Mr. Bugle," at Strand, 1900, has not been seen on the stage, from which she is understood to have retired. *Address*: 14, Jermyn Street, S.W.

CROOK, John, musical composer and conductor; he was for many years engaged as a conductor at Manchester, where he was discovered by the late H. B. Farnie, who brought him to town to conduct some of his light operatic productions; was then taken by Augustus Harris to Drury Lane; migrated as conductor to Adelphi, from which he went to Vaudeville; was engaged by Charles Frohman as conductor at Duke of York's, where he has remained for some years, his orchestra being one of the best in any London theatre; composer of numerous musical pieces and operas produced in London, including "Lancelot the Lovely," Avenue; "Jaunty Jane Shore," Strand; "Claude Duval," Prince of Wales's; "Don Quixote," Lyric and Strand; "Venus" and "Orpheus" for Sir Augustus Harris; "Quits," Avenue; "Field of Cloth of Gold," Avenue; "Lady Slavey," Avenue; "New Barmaid," Avenue; "King Kodak" (part composer), Terry's; "Young Recruit" (part composer), Brighton; and "Sage and Onions" and "King's Dragoons," Manchester; composer of a large number of songs, including the "Coster's Serenade," sung by Albert Chevalier; his last important composition was the music of J. M. Barrie's wordless play, "Pantaloon," produced at Duke of York's, 1905, and twice played by command before the King and Queen during the same month. *Address*: Duke of York's Theatre. *Club*: Green Room.

CROSS, Julian, actor (lead and character); *b.* London; *f.* of C. J. Cross, scenic artist with Joseph Harker; *e.* at City of London College; *m.* at Brighton to Sophia Henrietta Smith; adopted the stage as a profession at the age of 19; first appeared at the St. James's, September, 1870, as walking gentleman during Mrs. John Wood's season; remained five years with Mrs. John Wood, playing first old men in all the old comedies, also Paul Pry to her Phæbe; King Clashbang in "A Trip to the Moon," at Her Majesty's, 1883; created Pepin Cardel in "Crimes of Paris" at Surrey, and played Jim Dalton in revival of "Ticket-of-Leave Man" at Her Majesty's in same year; Gibson in "Private Secretary" at Globe (2½ years run from spring of 1884); Uncle Silas in "Dark Secret" (Standard); Joe Scorrer in "Noble Vagabond" (Princess's); Thomasso in "Mr. Barnes" (Olympic); heavy part in "In Danger" (Vaudeville); Dick Melford in "Hands Across the Sea" (Princess's); created Holly in "She," Father Planet in "Love that Kills," Peter in "Sailor's Knot" (Drury Lane), Titan in "Mrs. Othello" (Toole's), German mesmerist in "The Noble Art," Martin Bashford in "The World," original Gaspard in "A Lion's Heart," Peter Scalcher in "Saved from the Sea," Jean Ladru in "The Girl I Left Behind Me," Oom Kotze in "Jess," Sammy in "The Swordsman's Daughter," the Parson in "One of the Best," Chim Fang in "Cat and the Cherub," &c., &c.; has played in nearly every West End theatre and every type of character. *Address*: 13, Eglantine Road, Wandsworth, S.W. *Agent*: Blackmore.

CROSSLEY, Ada (Mrs. Muecke), contralto vocalist; *b.* South Gippsland, Victoria, Australia; *d.* of Edward Wallis Crossley, of Melbourne, Australia, and niece of the late John T. Crossley, Q.C.; *e.* South Gippsland College; *m.* April 11th, 1905, Francis F. Muecke, M.B. (son of the Hon. H. C. E. Muecke, of Adelaide, South Australia); studied singing in Melbourne, 1892-3, with Madame Fanny Simonsen, and music with

Signor Zelman; in Paris, 1894, with Madame Marchesi, and in London (for oratorio) with Mr. Santley; made her debut at Queen's Hall, 1895; appeared five times in two years before the late Queen Victoria, and on several occasions before Her Majesty Queen Alexandra; has figured at all the great musical festivals in England, and has toured throughout Australia (where she was received with great enthusiasm), South Africa, and the United States. *Recreations*: Riding; very keen on physical culture, and devoted to literature. *Address*: c/o N. Vert, 6, Cork Street, W.

CROWE, Sidney, actress; *b.* Henbury, near Bristol, 1871; only child of Kate Bateman Crowe (Leah), actress, and George Crowe, doctor of medicine; *e.* at Bristol, Great Malvern, and in London; first appeared at Theatre Royal, Nottingham, October, 1887, in two small parts in "Jane Shore"; was three years with "Jane Shore" and repertoire; five and a half years with Compton Comedy Company, playing repertoire of leading parts; played Queen in Forbes-Robertson's original production of "Hamlet" at Lyceum; created Mrs. Boswell in Bouchier's production of "Dr. Johnson" at Strand; two years with "A Royal Divorce" (as Josephine); Miladi in Charles Warner's "Three Musketeers"; two tours as Marcel in Milton Bode's "Women and Wine"; three tours with "The Beautiful Fiend"; heavy star part in own company (in partnership with Montague Beaudyn), in "The Way of the World, &c., &c. *Address*: c/o The Stage, or Era.

CROZIER, Charles, dramatist, ex-actor and acting manager; *b.* Bristol, February 18th, 1852; *m.* August, 1873, to Blanche Annie Kirkby, of Hull (*d.* 1895); *e.* private school and Bristol University; first appeared professionally as Frederick Plum in "All that Glitters," at Assembly Rooms, Denbigh, 1870; six years acting manager at Theatre Royal, Belfast, in the old stock days; has written a number of dramas, one-act plays, and farces, the best known

of which is the drama "Fair Play," written in collaboration with the late Percy Milton. *Favourite occupation*: Play-writing. *Hobby*: Seeing other fellows' plays. *Address*: 44, New King Street, Bath. *Club*: Authors. *Agents*: International Copyright Bureau, 34, Norfolk Street, Strand.

CULLING, Mrs., actress; *d.* of Henry Sarell Ongley, formerly British Consul-General in Greece; *b.* at His Majesty's Consulate, Patras, Greece; married Colonel John Culling; first appeared as Julia in "The Rivals," with the Compton Comedy Company at Hastings; a member of stock company at Theatre Royal, Canterbury (Theatrical Repertoire Association), in which she played a round of leading parts in comedy, farce, and drama. *Recreations*: Hunting and collecting antiques. *Representative*: Edward Michael, 8, Craven Street, Strand, W.C.

CUNINGHAM, Philip (Philip Harold Boosey), actor, *b.* London, August 12th, 1865; *s.* of Edward Cuninghame Boosey, music publisher; *e.* at Uppingham, under Rev. Edward Thring; *m.* Gwendolen Floyd; originally engaged in marine insurance department at Lloyd's, in the City; first appeared on the stage at Lyceum, December, 1885, as a super in the first performance of "Faust"; Marcus Superbus in principal "Sign of the Cross" company (five tours); David Rossi in principal "Eternal City" company (four tours); two American tours with Mr. and Mrs. Kendal; two other visits to America as a member of Daniel Frohman's company. *Favourite part*: Mr. Parbury (Wyndham's part) in "The Tyranny of Tears." *Hobbies*: Golf, swimming, rowing, cycling. *Clubs*: Green Room, Actors', Golf, Thames Rowing Club, Players' Club (New York).

CUNINGHAME, Charles (Charles John Cuninghame Minney), character actor and advance agent; *b.* Chelsea, August 25th, 1850; *s.* of Major Charles J. Minney, control paymaster; *m.* Mary Elizabeth Barrow, March 11th, 1905; *e.* Western

College, Brighton; became strongly affected towards stage career through playing in garrison theatricals; made first professional appearance at Theatre Royal, Montreal, in 1868, in low comedy part; on returning from America in the following year was wrecked off Newfoundland, and drifted for three days in open boat before being rescued; played at Globe, 1871, Elephant and Castle, 1872, Cremorne Gardens, Theatres Royal, Brighton, Stockton, and Darlington (six months stock in each place); Theatre Royal, South Shields, 1874; toured with Mrs. Wybert Rousby in "Twixt Axe and Crown"; in "My Sweetheart," with Victoria Mellon; in "True as Steel," with Romaine Callender, and with Wilson Barrett in "Sign of the Cross," &c.; lost all power of study through accident; took up advance agent's duties in 1884; lecturer at Earl's Court and other exhibitions. *Hobby*: Reading. *Address*: 22, Tunstall Road, Brixton, S.W.

CURRY, Thomas, orchestral organist; *b.* South Belgravia, December 22nd, 1855; *s.* of Thomas and Louisa Curry, musicians; *e.* St. Michael's College; *m.* Amelia Victoria Huntley, October, 1885; orchestral organist at Inventions Exhibition, 1882, and subsequently at Duchess Theatre, Madame Tussaud's, Irish Exhibition, Winter Exhibition; organ recitals at Queen's Hall and Alexandra Palace; deputy to David Clegg; compiler of "The Little Choir Book" (used in St. Paul's Cathedral), the Exercises by the late Sir John Stainer, and author of "Tallis for the Congregation." *Hobbies*: Cycling, yachting, and organ building. *Address*: 7, Adam Street, Strand, W.C. (*Telephone*: 7357 Central.) *Agent*: Metropolitan Agencies, 7, Adam Street, Strand, W.C.

CURTISS, George (Robert J. H. de Courcy), actor (light comedy and character); *b.* Blackheath; *s.* of John de Courcy, a descendant of Miles de Courcy, first Baron Kingsale (created 1223); *e.* privately; intended for the medical profession; first played as an amateur, and then in a professional

capacity as one of the jockeys in "Newmarket," with Willie Edouin at the Opera Comique, August, 1896; has chiefly played boys' and jockey parts, being of slight physique and having small features admirably suited to such rôles; during seven months' engagement at Duke of York's was elected a member of the No. 9 Club, and nicknamed Multum-in-Parvo; is a good horseman, and has impersonated Tod Sloan (using a horse at each performance) in the London halls; played the boy Gilbert Hemming in "Dick Hope" with the Kendals at St. James's, 1905. *Address*: 31 Grafton Square, Clapham Common, S.W., or A.A.

CURZON, Frank A. (Deeley), theatrical manager; *b.* Curzon Park, Chester; brother of W. Mallaby; his father was the senior partner in the firm of Deeley and Thompson, which was subsequently converted into the Dee Oil Co., Ltd., of which (after leaving Owens College, Manchester, where he was educated) he was for some time the manager; while in Manchester, he became greatly interested in amateur dramatic club work; on leaving the Dee Oil Co., was for some time an actor in the provinces, where he met and married Carrie Cronyn; on coming to London, for some time represented Charles Hawtrey, the then lessee of the Avenue; was appointed manager and ultimately became lessee of the Coronet and other suburban theatres; became so successful that he ventured into management on his own account in the West End; has had more theatres under his own control at one time than any other London manager; one of his biggest successes was achieved at the Strand with "A Chinese Honeymoon"; has shared with George Edwardes and Charles Frohman in some of their most successful productions at the Prince of Wales's and elsewhere. *Recreations*: Hunting and country life. *Address*: 14, Jermyn Street, S.W. (*Tel.*: 2229 Gerrard.) *Clubs*: Green Room, Eccentric.

CUTLER, Kate (Mrs. Sydney Ellison), actress; first appeared at

Gaiety, 1891, in "In Town"; and played in various subsequent productions at same theatre; her first important success was in "The French Maid," by Basil Hood and Walter Slaughter, at Terry's, 1897, in which she played for fourteen months; at Lyric, 1898, in "Little Miss Nobody," in which she was equally successful, followed by an important part during the earlier part of the long run of "Florodora"; "The Girl from Kay's," at same theatre, 1903, provided her with another good part, and in 1905 she appeared at the Gaiety in "The Spring Chicken"; appeared at Palace in melodramatic absurdity, "Hero and Heroine," 1906. *Address*: c/o *The Stage or Era*.

DACROY, Owen, actor (character), and acting manager; *b.* Sandbach, Cheshire, June 9th, 1859; *s.* of the late Harold Owen, physician and surgeon, of The Brook, Liverpool; father of Lillian Dacroy; *m.* Florence Smithers, actress; *e.* by private tutor (Rev. R. T. Leslie, B.A.); prepared for the stage by playing with various amateur societies in Liverpool; first appeared professionally at Amphitheatre, Liverpool (now Court), March, 1879; played in stock season, Liverpool; John Wainwright's company; season at old Duke's Theatre, Holborn; as Bulney in Holt and Wilmott's "New Babylon" company; has also toured as Vane and Johnny Lamb in same piece; Charlie Middlewick in tour of "Our Boys"; tours with own companies with "Light and Shade," "Flint and Steel," "The Guards," &c.; was manager Royalty Theatre, Chester; with Florence Warden's "House on the Marsh" company; acting manager "The Dandy Doctor" company, 1905; principal male and female parts in pantomimes and burlesques at Liverpool, Manchester, Glasgow, &c. *Address*: 18, Dover Mansions, Canterbury Road, S.W.

DAGNALL, E., actor (comedian), stage manager and producer of plays; *b.* Hertfordshire; *e.* at Southgate College and King's College, London;

prepared for the stage in stock seasons with Howard and Wyndham on the Northern Circuit; first appeared at Paisley. *Club*: Green Room.

DAINTON, Marie, actress; *b.* London, 1877; *d.* of S. J. Dainton and his wife, who was formerly a member of the dramatic profession; *e.* privately; first appeared on stage at age of twelve, and developed a talent for mimicry, which she cultivated until she was engaged at Empire and other leading London variety halls, to succeed Cissy Loftus, in her imitations of popular actors and actresses; also gave imitations with success all over provinces; at Strand in "A Chinese Honey-moon" for the whole of its phenomenal run; then appeared at the New in the opera, "Peggy Marchree," with Denis O'Sullivan, also playing the title-*rôle* on tour; appeared at Empire in *Revue*, "Rogues and Vagabonds," 1905-6. *Address*: 41, Gordon Mansions, Gower Street, W.C.

DALBERG, Camille (Dietrich), actress and vocalist; *b.* Leipzig, 1880; *d.* of Carl Dietrich, wholesale furrier; studied at Leipzig; was engaged at Royal Court Theatre, Hanover, for five years; at Irving Palace Theatre, New York, two years; at German Theatre, London, five months; fulfilled special engagement at Kaiserliches Alexandra Theatre, St. Petersburg; came to England, 1905, and appeared in wordless play, "La Main"; her impersonations include Nora in "A Doll's House," Magda, Cyprienne in "Bunten Rock," Salome, &c. *Recreation*: Any form of sport, particularly riding and swimming. *Address*: 25, Clarendon Road, Holland Park, W. *Clubs*: Deutscher Bühnengenossenschaft (Berlin), Actors' Society of America, and Actors' Association.

D'ALENÇON, Emilienne (Emilie Andrée), variety artiste; *b.* at Paris; appeared at the Cirque d'Été, Paris, 1889; then at the Casino de Paris, followed by the Ménus Plaisirs, where she took part in the *révue* "Quant d'eau," 1891, and "Tarara-

boum," 1892; her next appearance was in "Emillienne aux Quatz'arts" at the Scala; played at the London Alhambra in the ballet "The Red Slippers," in 1901; since then has appeared frequently in *révues* and at café concerts in Paris, but has lately given up the stage for the turf, and become the owner of a racing stable. *Address*: 32, Avenue des Champs Elysées, Paris.

DALLAS, J. J., actor; first appeared at Alhambra in "Fatinitza," after which followed several years of busy work in the provinces as actor, vocalist, clown, Christy Minstrel, and general utility; joined Gaiety company, 1878, playing in "The Forty Thieves," and remaining with George Edwardes for some years; in "The Old Guard," with Arthur Roberts, 1887, and in "Nadgy," which followed; joined Van Bienen's company in "Faust Up-to-Date," at Gaiety, 1889; toured with F. Stanislaus in "Little Jack Sheppard," 1890; under Henry Lee's management he appeared at the Avenue in "Mdle. Cleopatra," 1891; the same year played the Rajah in "The Nautch Girl" at the Savoy, in the absence of Rutland Barrington; in "The Yashmak," at Shaftesbury, 1897; since then has been chiefly occupied in touring. *Address*: c/o *The Stage*, or *Era*.

DALTON, Shirley, actress (juvenile lead and light comedy) and dancer; *b.* Haverstock Hill, N.W.; *d.* of Louie Aubyn, actress; *e.* at Godwin Ladies' College, Margate; trained as a dancer by Lizzie Maynard, and made first appearance at Jubilee Hall, Weymouth, May 17th, 1897, as solo dancer in a musical comedy; has played many parts in comedy and drama, including Miss Hardcastle in "She Stoops to Conquer," Kate Derwent in "A Fool's Paradise," Claire in "The Shaughraun." *Hobbies*: studying parts, dancing, drawing, music and singing. *Address*: 212 Elmhurst Mansions, Clapham, S.W.

DALTRA, Marie (Mrs. Lionel Rignold), actress (character and comedy); *b.* Brecon, South Wales; *d.* of Isaac Davies, C.E., J.P.; *e.* at Hereford and in London; *m.* Lionel Rignold;

made first appearance in a small part at Theatre Royal, Manchester; has played principal parts with Kate Vaughan, Kate Santley, Charles Collette, &c.; was at Drury Lane for several seasons; created parts of Mrs. Wilmore in "A Run of Luck," and Mrs. Wilson in "The J.P." at the Strand; was the original Mrs. Brown in "A Chinese Honeymoon," and the only member of original company who played in the last performance at the Strand. *Favourite part*: Mrs. Candour in "The School for Scandal." *Hobbies*: gardening, cycling, motoring. *Address*: 398 Clapham Road, S.W. *Club*: A.A. *Agents*: Hart, Blackmore.

DANBY, Charles; *b.* London, 1857; *e.* for profession of architect, and was for some time in architect's office; joined a travelling company at Blackburn, playing the part of policeman in a pantomime, in which he was severely knocked about by the clown; was dismissed after first evening's performance, but taken on again at reduced salary of a pound a week, which was not paid; joined a travelling diorama show as "general utility" and skater; after a rough time with another company in the west of Ireland, appeared for a benefit at Victoria Hall, New Cut, in the tragedy of "Catherine Howard," the leading actor in which was drunk and soundly hissed; two and a half years at Pavilion, Mile End, in comedy parts, after which he was again in low water in the provinces, until he secured a success at New-castle which led to his engagement by Augustus Harris for Drury Lane pantomime; subsequently appeared at Opéra Comique in the musical piece, "Glamour"; in 1887 he toured a small company of his own in the Isle of Man, during which an offer came from Lydia Thompson to play Captain Sneak in "The Sultan of Mocha," at the Strand, in which he leaped into popularity as the "bold bad buccaneer"; reappeared at Drury Lane in pantomime, "Puss in Boots," subsequently accompanying Lydia Thompson to America; he made his first appearance at the

Gaiety in "Ruy Blas," 1889, his song, "They're after me," achieving immense popularity; accompanied Gaiety company to Australia; reappeared in London at the Opera Comique in "Joan of Arc"; again visited Australia with Gaiety company, 1891, and reappeared at the Gaiety on his return; of late years his appearances have been infrequent owing to ill-health, and in 1905 he submitted to a terribly severe operation for cancer, which entirely incapacitated him from appearing in public, and owing to which Mr. Seymour Hicks made a most successful public appeal for his assistance. *Address: c/o The Stage, or Era.*

DANCE, George, dramatic author and theatrical manager; was originally a newspaper reporter at Nottingham; commenced by writing songs, an early success being "Girls are the Ruin of Man," written for Vesta Tilley; has written a vast number of comic opera libretti and musical comedies, including "The Gay Parisienne," "The Lady Slavey," "The Chinese Honeymoon" (which was first produced and toured for a long time in the provinces and then achieved a record run of over 1,000 nights at the Strand), and "The Nautch Girl," which was written, with the late E. Solomon, for the Savoy immediately after the breach between W. S. Gilbert and the Savoy management; proprietor of the Theatre Royal, Richmond; he has a large number of musical comedy and opera companies running in the provinces, and is one of the most successful managers of the day. *Address: 17, Shaftesbury Avenue, W.C. (Tele.: 3730 Gerard.) Club: Eccentric.*

DANCE, Reginald (Francis Reginald Dance Scroggs), actor; *b.* Bishop's Teignton, Devon, 1867; *s.* of Rev. S. M. Scroggs; *e.* at Lancing and Cambridge (B.A.); first appeared at T. R., Great Yarmouth, 1892; his principal engagements have been with Wilson Barrett, 1896-7; Harrison and Maude, 1897-8, Ellen Terry, 1903, William Gillette, 1905. *Recreation: Photography* (has exhibited at the Photographic Salon

and Royal Photographic Society). *Address: 4, Wetherby Mansions, Earl's Court Square, S.W. Clubs: Primrose, A.A.*

DANDO, W. P. (Walter Pfeffer Dando), theatrical engineer and inventor; *b.* London, 1852; *e.* Southgate College; *m.* 1878, to Ænea, the original flying dancer (who made her *début* at Gaiety in the following year); after leaving college entered the counting house of Wm. Whiteley, Westbourne Grove; became prominent member of Whiteley's amateur dramatic club (the Kildare); left to perfect a device for obtaining flying effects (patented 1875), which he sold to George Conquest, by whom it was used for his celebrated angle jumps, &c., at Grecian; invented all machinery and effects for flying ballet as first performed by Ænea, the flying dancer, at Gaiety, 1878, and afterwards as the celebrated Mouche d'Or at the Théâtre du Châtelet, Paris, 1879, subsequently performed for seven years all over Europe; engaged by D'Oyly Carte to design and construct stage and machinery for Royal English Opera (now Palace Theatre); invented and made scenery and effects for Sullivan's opera "Ivanhoe"; retained on opening of house as Palace Theatre by Sir Augustus Harris as stage manager and producer of spectacular effects, &c.; invented and produced the celebrated *tableaux vivants* under management of Charles Morton (patented 1894), which had a run of about three years; subsequently produced same on Continent; holds appointment as official photographer to the Zoological Society; was expert for original biograph at Palace Theatre; has photographed the late Queen, their present Majesties, and many other illustrious subjects. *Hobby: Breeding bulldogs and photography. Address: Haydn House, Titchfield Road, Regent's Park, N.W.*

DANE, Essex, actress; *b.* London; *d.* of Henry Findon, a well-known London journalist and one of the founders of the Newspaper Press Fund; cousin of B. W. Findon, dramatist and musical critic; *e.*

North London Collegiate School, and for five years at Royal Academy of Music, where she took six medals; first appeared with pupils of the R.A.M. as Carmen, and was allowed by Sir A. C. Mackenzie to accept her first stage engagement while still a pupil in order to understudy Mrs. Patrick Campbell; principal engagements include a year with Osmond Tearle in provinces, as leading lady in all the principal Shakespearean rôles; engaged by Charles Frohman to play Zaza for six months when Mrs. Lewis Waller was abroad, and by Beerbohm Tree for tour as Donna Roma in "The Eternal City"; also played Miss Elizabeth in a company sent on tour by Lewis Waller with "Miss Elizabeth's Prisoner"; engaged for first production (in New York) of "The Fascinating Mr. Vanderfelt," by Alfred Sutro, January, 1906. *Favourite part*: Zaza. *Recreations*: Music, French literature, driving. *Address*: 118, Long Acre, W.C., or A.A. Club: New Century.

DANJURO, Ichiwaka, actor; *b.* Tokio, 1837; the eighth in direct descent of the famous Danjuro family of actors, whose history dates back for over 200 years; he is the Irving of Japan; appeared in Japan in a Japanese version of "Hamlet"; has hitherto not been seen in Europe; has also written a large number of plays. *Address*: Echome, Tsukiji, Tokio, Japan.

D'ARCY, Belle, actress (leading juveniles); *b.* New York; *e.* at Louisville High School, Kentucky, U.S.A.; commenced theatrical career by being engaged by Augustin Daly for 3½ years to play in his Shakespearean company, and made first appearance in June, 1895, as singing fairy in "Midsummer Night's Dream" at Daly's, Leicester Square; *prima donna* Castle Square Opera Company, New York City; with George Edwardes's Gaiety Co. at Daly's Theatre, New York; toured through South Africa with B. and F. Wheeler, and through Australia and New Zealand with Frank Thornton and J. C. Williamson. *Favourite*

part: Casilda in "The Gondoliers." *Hobbies*: Music, photography, and driving. *Address*: c/o The Stage, or Era.

DARNLEY, Herbert (McCarthy), comedian and dramatist; *b.* Chat-ham; *s.* of W. D. McCarthy, a member of the well-known stage family of McCarthy, and a contemporary of the Vokes and Walton families; is directly descended on the maternal side from Edmund Kean and from Henry Carey (author of "Sally in our Alley," and the reputed author of "God Save the King"); *m.* Wyn-nifred Blundell; first appeared on the stage at the age of four, at Theatre Royal, Plymouth, as the girl babe in "The Babes in the Wood"; has played in many dramas and pantomimes, and was for some years regularly engaged on the variety stage; author of many of the late Dan Leno's greatest successes, including "Mrs. Kelly," "Mr. Green," "The Tower of London," "Courting the Widow," and "Buying a House"; also wrote and composed "Wix of Wickham" (with which Leno made a record tour, the smallest weekly returns being £1,244), and "His Majesty's Guests" (the latter for Fred Karno). *Favourite part*: Jupp in "One of the Best." *Hobby*: work (and plenty of it). *Address*: 18A, Brixton Road, S.W.

DARRELL, Charles, playwright, journalist, and character actor; *b.* London, June 29th, 1858; *e.* at Esplanade House, Portsmouth; originally engaged in commerce; *m.* Amy Tempest, 1883; began dramatic career by walking on in "Jo" with Jennie Lee at Stratford Theatre, E., November, 1876; nine years with the Beatrice Co.; also filled engagements with T. C. King, Henry Forester, Annie Baldwin, Barry Sullivan, the Greenwich Mortons, Andrew Melville, &c.; stock seasons at Theatre Royal, Leeds, Birmingham, Aberdeen, Stratford, E., &c., &c.; author of "When London Sleeps," "Defender of the Faith," "The Power and the Glory," "The Life of a Showman" (with G. T. Santi), "The Music of Life," and other

dramas; has written short stories for *Manchester Sunday Chronicle*, *Answers*, and other journals. *Favourite occupation*: Play-writing. *Hobbies*: Dogs and antiquities. *Address*: c/o *The Stage*, or *Era*, *Agent*: Blackmore.

DARRELL, Maudi, actress; *b.* in London 1882; *e.* at the Sacré Cœur Convent, Paris; after appearing in the chorus at Daly's, as one of the "six little wives" in "San Toy," 1899, she went to the Gaiety to take up Ethel Sidney's part in "The Toreador," 1902; she next appeared in "The Girl from Kay's" at the Apollo, 1903; this was followed by the part of Denise in "Véronique," 1903; next appeared at Lyric, 1904, in "The Talk of the Town," in which she was selected for a leading part by the author, Seymour Hicks; also in revival of "Blue Bell in Fairy Land," at Aldwych, Christmas, 1905. *Address*: 41, Curzon Street, Mayfair, W.

DAVENPORT, Ruth (Mrs. Wilson), actress and vocalist; when quite young she ran away to America with a comic opera company; there she met and married Mr. Wilson, who for many years was stage manager to Adelina Patti; he carefully trained his wife as an operatic vocalist, and on her return to England, 1898, she appeared at Lyric in Sims and Corri's comic opera, "The Dandy Fifth," in which she afterwards toured for a long time; has also appeared at Alhambra in short musical scenas, and has since divided herself almost equally between the halls, both London and provincial, and the light operatic stage. *Address*: c/o *The Stage*, or *Era*.

DAVEY, Peter, theatrical manager; *b.* London, 1857; *e.* King's School, Rochester, and on the Continent; *m.* 1888; originally engaged in old family business in London; built Royal County Theatre, Kingston-on-Thames, 1897, and has since been actively engaged in its management and in the management of his own companies on tour; is especially identified with the production of

first-class pantomimes of literary, artistic, and spectacular merit. *Hobby*: The theatre. *Address*: Five Road, Kingston-on-Thames, Surrey. *Clubs*: Constitutional, Green Room.

DAVIDSON, John, dramatist and poet; *b.* Barrhead, Renfrew, 1857; *s.* of Rev. Alexander Davidson; *e.* at the Highlanders Academy, Greenock, and at Edinburgh University; commenced life in chemical laboratory, and was afterwards master at his old school and other academies; after a short period as a commercial clerk, he settled in London, 1890, as a journalist and contributor to reviews, where his poetry commenced to attract notice; has written several plays including "A Chronicle Play," "Smith, a Tragic Farce," "Godfrida," and "Self's the Man"; translated Coppée's "Pour la Couronne," produced by Forbes Robertson at Lyceum, 1896, and "A Queen's Romance," version of "Ruy Blas," produced by Lewis Waller at the Imperial, 1904; published "The Theatrocrat," 1905, which created a sensation. *Address*: St. Winifred's, Streatham, S.W. *Club*: The Grosvenor.

DAVIES, Alfred, stage and general manager; *b.* Edmonton, November 3rd, 1856; *s.* of W. H. Davies, theatrical bootmaker; father of F. W. Davies, manager New Century Theatre, Motherwell; went direct from school into the armoury at Covent Garden, under the father of Sir Augustus Harris; was for several years with Gye and Mapleson, both at Covent Garden and at Her Majesty's; also at Drury Lane; stage manager with the Gattis at Adelphi; stage manager Italian opera tour with Harris; two American tours with Madame Valda and Col. Mapleson; has staged as many as eleven operas in one week. *Address*: 52, Brownhill Road, Catford, S.E.

DAVIES, Ben., operatic vocalist; *b.* in Swansea Valley, 1858; *s.* of an engineer; *e.* Swansea; commenced singing in church choir at an early age; when nineteen years old, the

late Brinley Richards heard him sing at a local concert, and advised him to adopt music as a profession; entered the Royal Academy of Music, gaining, while a student there, several medals, and eventually becoming a fellow; joined Carl Rosa Company, 1882, and made his first appearance as Thaddeus, in "The Bohemian Girl," at Her Majesty's, remaining with the company until 1885, singing principal tenor rôles with great success; his first appearance on the comic opera stage was as Geoffrey Wilder, in "Dorothy," in 1887, succeeded by Martin Bold, in "Doris," and Rodney, in "The Red Hussar"; engaged by D'Oyly Carte to create the principal part in "Ivanhoe," at Royal English Opera House (now the Palace), 1888, his salary being the highest ever paid to any English tenor on the stage (except Sims Reeves); since then has confined himself more particularly to oratorio and the concert platform, but in 1904 appeared at the Lyric and Daly's in a series of *matinées* of "Ib. and Little Christina," by Basil Hood and Franco Leoni. *Recreations*: Is an enthusiastic golfer and cricketer, seldom missing a match at Lord's. *Address*: 33, Compayne Gardens, West Hampstead, N.W.

DAVIES, Hubert Henry, dramatic author; *b.* 1876; originally a journalist in America; author of "Cousin Kate," played at Haymarket, 1903; "Mrs. Gorringer's Necklace," at Wyndham's, 1903; "Cynthia," Wyndham's, 1904; and "Captain Drew on Leave," Wyndham's, 1905. *Club*: Garrick.

DAVIES-WEBSTER, Miss (see Webster, Miss Davies-).

DAVIS, Fay, actress; is an American by birth and education; on leaving school, when seventeen, decided to embark upon a stage career, and commenced as a reciter and reader; toured in the United States with great success; first came to England in 1895, when she was introduced to London society by Mrs. Pulteney Bigelow, and at once became one of the social celebrities of the season;

received an offer from Sir Charles Wyndham to join his company, and made her first appearance on the stage as Zoë Nuggetson, in "A Squire of Dames," at Criterion, in the same year; joined George Alexander to play Antoinette de Mauban in "The Prisoner of Zenda," at St. James's, 1896, and remained with him as his leading lady for nearly five years, creating important parts in "The Princess and the Butterfly," "The Tree of Knowledge," "The Conquerors," "The Ambassador," "A Man of Forty," "In Days of Old," "Rupert of Hentzau," "A Debt of Honour," "The Wisdom of the Wise," and "The Awakening," 1901; she also appeared with Alexander in his revivals of "As You Like It" (playing Celia in one revival, and Rosalind in another), "The Prisoner of Zenda," "Much Ado About Nothing," and "The Masqueraders"; created the part of Iris in Pinero's play of that name at Garrick, 1901; then went to America where she has appeared in a number of leading rôles through the States; engaged by Charles Frohman, 1905, to create the title-rôle in America in Ernest Denny's comedy "All-of-a-Sudden, Peggy." *Address*: c/o Charles Frohman, Empire Theatre, New York.

DAVIS, Flora, actress (comic opera and musical comedy); *b.* London, October 29th, 1883; *d.* of J. Davis, of South Africa; *e.* at Convent in South Africa; first appeared as an amateur in South Africa, playing Phyllis in "Dorothy" at the age of 14; subsequently joined Madame Amy Sherwin's opera company, and appeared in "Carmen," "Cavalleria," and other operas, singing the "Volksleid," the Transvaal national anthem, by command, before President Kruger, and winning the name of "The Transvaal Nightingale"; on returning to England placed herself under Madame Alice Barth, who coached her for Arline in "Bohemian Girl," and Lola in "Cavalleria"; played in "The Girl from Up There," "Shop Girl," "Circus Girl," and "Runaway Girl," with Frederick Mouillot; principal boy in "Sinbad

the Sailor," 1903; returned to South Africa, May, 1904, to replace the late Katie Seymour as My Lady Molly, also appearing in "Dorothy," "The Old Guard," "Faust Up to Date," "My Girl," "The West End" and "The English Daisy." *Favourite parts*: My Lady Molly, Lydia in "Dorothy," and title-rôle in "The Shop Girl." *Hobbies*: Driving, writing poems, travelling, and music. *Address*: 15, Kingsdene, Vassall Road, Brixton, S.W. *Agent*: Blackmore.

DAVIS, Lieut.-Col. N. Newnham- (see Newnham-Davis).

DAVIS, Sidney (Alfred Earl Sidney Davis), acting manager; *b.* Hull, February 3rd, 1867; *s.* of the late Alfred Davis, of Sunderland, theatrical manager (who was the first manager to give Irving an engagement at Lyceum, Sunderland, 1856); grandson of E. D. Davis, theatrical proprietor, of Newcastle and Sunderland; half-brother of Zoë, Dora, and J. Gunnis Davis; *e.* at Stevenage; has been associated with theatres and music-halls from birth; has made a few appearances on the stage, playing minor parts, but not since 1887; served apprenticeship in agency work with Hugh J. Didcott; afterwards acted as manager of music-hall department with Blackmore's Agency; joined John Tiller as manager of the London branch of his business; then went into business as music-hall and dramatic agent on own account; was acting manager at London Coliseum, 1905. *Hobbies*: Cycling and Cricket.

DAWSON, Forbes, actor; *b.* Alfrick, Worcestershire, 1860; *s.* of Rev. B. Vancrosser Dawson, M.A., vicar of Alfrick (afterwards R.C. priest); *e.* at Yvetot, Normandy, and later at Ushaw Roman Catholic College; early developed a taste for acting, of which his father disapproved, and he was sent to sea; left his ship in Australia, and went to New Zealand, where he became a stock-driver, and subsequently a steeplechase jockey (being badly hurt at an up-country meeting); joined W. Hoskins' company at Christchurch, N.Z., and toured the colonies before returning

to England in 1880; went to America with an opera company, which came to grief; reached New York, where he was engaged to play in "Youth," and then joined a stock company, for tour through Canada; this was followed by a tour with Horace Lingard's company through New Mexico and Southern California to San Francisco; was engaged by Madame Modjeska, and accompanied her through California and the Western States, reaching New York in 1884; returned to London and appeared at the Gaiety in "The Critic"; this was followed by other London engagements, interspersed with provincial tours, till he accepted an offer from Pinero to produce "In Chancery" at the Madison Square Theatre, New York; once again in London, he was engaged at the Haymarket for "Dark Days" and "Nadjezda"; also played with Kate Vaughan, first on tour and then at the Opéra Comique; various other important London engagements followed until he took his own piece, "The Outsider," on tour; since then has fulfilled engagements at nearly all the leading London theatres. *Address*: c/o *The Stage*, or *Era*.

DAY, May, actress; *b.* St. Heliers, Jersey, 1887; *d.* of Eustace Day and Eva St. Vincent, actor and actress; *g.*-daughter of Tracy Turnerelli ("The Old Conservative"), of Leamington; *e.* at Convent of Notre Dame, Clapham; learnt stage dancing as a pupil of Lizzie Maynard; first appeared as a child of 10½ years in pantomime at Elephant and Castle, 1898; Peek-a-Boo in "My Sweetheart," followed by Donald in "White Heather," 1898; one of the Babes at Elephant and Castle, Christmas, 1899; title-rôle in "Red Riding Hood," at old Jersey Theatre, Easter, 1899; at Lyceum, F. R. Benson's season, spring, 1900; Jack Smith in "Two Little Drummer Boys"; Cyril Grey in "Two Little Sailor Boys," with W. H. Hallatt, 1905; re-engaged by same management for same part, 1906. *Hobby*: painting. *Address*: Floraville, Beaconsfield Villas, Brighton.

DAY, Percy Leng, theatrical and music hall journalist; *b.* Newmillerdam, near Wakefield; *s.* of late Edward Day, accountant and share-broker; *e.* at Wakefield Grammar School; editor of *Amateur Journalist*, 1888-9; contributor to the Wakefield Press, including dramatic criticisms; also writer of "Whispers from the Wings" in Leeds *Magnet*; contributor to various publications. *Address*: Birch House, Regent Street, Bellevue, Wakefield.

DEAN, Doris, actress, singer, dancer, and mimic; *b.* Catford, June 23rd, 1889; *d.* of Henry Dean, publisher, of Fleet Street, E.C.; *e.* privately by governesses; studied dancing with Madame Katti Laner, elocution with Cairns-James, and singing with Aubrey Milward; first appeared in public at a yeomanry concert at St. James's Hall, November 13th, 1897; has appeared privately before the late Duke of Cambridge, late Duke of Teck, Prince and Princesses Edward of Saxe-Weimar, Prince Christian, &c., &c.; is under engagement to Robert Arthur for pantomime for four years, 1904-8, and under contract with George Edwardes; Columbine in "Revue" at Empire, 1905. *Address*: Borgia House, Colyton Road, E. Dulwich, S.E. *Agent*: St. John Denton.

DEANE, Barbara (Katie Davies), actress and singer; *b.* Pembroke Dock, South Wales, February 20th, 1886; *e.* at Winchester; made her first appearance in "The Cherry Girl" at Vaudeville, at Christmas, 1903; played in "Catch of the Season" in original production at Vaudeville, and in America subsequently; is under long engagement with Charles Frohman and Seymour Hicks for new Aldwych Theatre. *Address*: 53, Bedford Square, W.C.

DECOURCELLE, Pierre, French playwright and novelist; *b.* Paris, 1856; has written a number of plays, mostly for the Ambigu Theatre, in collaboration with various authors; the most popular of his productions are "Les Deux Gosses," 1896, adapted for the English stage,

under the title of "The Two Little Vagabonds," "L'Abbé Constantin," 1887, adapted from Ludovic Halévy's famous novel; "Gigolette," 1894; "Papa la Vertu," 1898, &c. *Address*: 14, Rue Jean Goujon, Paris.

DEFOE, Alice (Davies), actress (juvenile leads and emotional parts); *b.* London, August 21st, 1883; *d.* of George Davies (for many years travelling manager with A. and S. Gatti), and Alice Miller; *b.* of Charles Stirling, cousin of Lilian Bezzant, niece of Grace O'Malley; *e.* London; first appeared on stage at Grand, Croydon, 1900, in small part of artist's model in father's drama, "Gurli"; Meg in "£1,000 Reward"; lead in repertoire of "Monte Cristo," "Belphegor," "Jane Shore," &c., 1901; Violet in "A Race for Wealth"; lead in Charles March's "Silent House"; Nadine in Conner and Beaudyn's "Beautiful Fiend" Co., 1902 and 1903; Lady Carlingforth in "A Woman of Pleasure"; Mary in "A Woman's Redemption," 1904; Vivette in "A Modern Adventuress," 1904-5. *Hobbies*: Painting, sculling, walking, and reading. *Address*: c/o The Stage.

DEFRIES (Estelle), Violet, singer, reciter, teacher of singing and elocution, and journalist; *b.* Bloomsbury; *d.* of N. Defries; *e.* Notting Hill High School; studied singing under Manuel Garcia, Lorenzo Valenti, and Hermann Klein; first appeared at Steinway Hall as singer, reciter, and solo violinist; has appeared at St. James's, Queen's, Prince's, and Steinway Halls; City Hall, Glasgow; Berkeley, Lyceum, and Casino, New York; White House, Washington, D.C.; Mansion House, &c., &c.; has read paper before Royal Society of Literature; contributes to *Saturday Review*, *Vanity Fair*, and many other journals; contributed poems to *Pall Mall Magazine*; organised dramatic club at East End working men's club, and produced numerous standard plays; Fellow of Royal Society of Literature; member of Society of Arts,

Incorporated Society of Authors, Incorporated Society of Musicians, Society of Women Journalists, Jewish Historical Society, Shakespeare Society and Emerson Club; *Favourite occupation*: Singing; *Hobbies*: Reading, music, rowing, tennis, riding, skating, &c. *Address*: Society of Women Journalists, 1, Clifford's Inn, E.C., or 71, Leith Mansions, Elgin Avenue, W.

DE GROOT, Sara, actress (high comedy); *b.* Dublin; *d.* of M. de Groot, J.P., merchant; sister of the late Isidore Hirsch, of Paris, who took first prize at the Conservatoire, and played Cyrano de Bergerac and other famous parts; *e.* in Paris; studied for the stage at the Paris Conservatoire, and in this country with the late Mrs. Stirling; first appeared as an amateur, in a command performance in Dublin (as Bella in "School"), 1886; Desdemona with Louis Calvert, 1887; Antoinette in "Prisoner of Zenda" with Charles Abud; Blanche Lindsey in "Cheer, Boys, Cheer," at Drury Lane, and for twelve months on tour; Princess in "My Friend the Prince"; lead in town, and on tour with Mrs. Brown-Potter. *Favourite parts*: Lola in "Cavalleria," and Nedda in "I Pagliacci." *Hobby*: Acting. *Address*: Parkhurst, Anglesea Road, Dublin.

DE HALSALLE, Henry, playwright, journalist, and critic; *b.* 1872. *Address*: 19, St. Anne's Road, Brixton, S.W.

DE LACY, Valerie, actress (musical comedy) and concert singer; *b.* Birmingham; *d.* of Madame de Lacy; sister of Gertrude de Lacy; studied with Madame Cravino, and a pupil of Sir Arthur Sullivan and Henry Blower; first appeared professionally in small parts at the Savoy with D'Oyly Carte, and on tour, understudying *prima donna* parts; Yo San in "San Toy"; Nurse in "A Country Girl," understudying Evie Greene in same piece at Daly's, and playing same part on tour; played several leading parts on tour with D'Oyly Carte companies; played Ethel Irving's part in "Sergeant Brue,"

without rehearsal, a week after production at Prince of Wales's; has played same part in absence of Millie Legarde; has latterly played in several musical sketches; has sung with success at National Sunday League concerts. *Favourite parts*: Elsie in "The Yeomen of the Guard," and Nan in "A Country Girl. *Address*: 8, Cosway Street, Marylebone Road, N.W.

DELMAR, Georgina (Mrs. H. Winsloe Hall), actress and vocalist; *d.* of Delmar Cavendish, of the Devonshire family; *e.* Bedford High School; *m.* H. Winsloe Hall, 1897; prepared for stage at Royal College of Music, and in Paris and Belgium, by Mons. Bouhy; first appeared at Opéra Comique as Norah in "Shamus O'Brien," under the late Augustus Harris, 1896; toured in the Canary Islands as Bettina in "La Mascotte," and Mlle. Lange in "La Fille de Madame Angot"; from 1898 was at the Royal Opera, Covent Garden, playing in secondary rôles; *prima donna* with Carl Rosa Company, 1901-2; appeared in "La Toledad" at the Palace, 1904; the same year sang principal soprano part in "Ib and Little Christina" at the Lyric and Daly's; toured in "Madame Sherry" with George Dance, and in "Duchess of Dantzic" with George Edwardes, 1905; principal boy, Theatre Royal, Manchester, 1905-6. *Favourite parts*: Carmen and Madame Sans-Gêne. *Recreations*: Golf and motoring. *Address*: 50, Cheyne Court, Chelsea, S.W.

DE LUSSAN, Zelig, operatic vocalist; *b.* in New York; her first attempts at stage work were made in Boston Ideal Opera Company; made her *début* as Aline in "The Bohemian Girl"; was then engaged by the English Opera Company for three years, during which time she sang through the States in "La Fille du Régiment," "Carmen," "L'Elisir d'Amour," "Faust," "La Reine Topaze," and "Les Mousquetaires de la Reine"; engaged by Colonel Mapleson, and appeared under his management at Her Majesty's, 1889, as Marguerite in "Faust"; was

highly successful, and then went to Grand Opéra, Paris, after which she returned to England, and joined Carl Rosa Company, with which she toured for several months; was next engaged by Sir Augustus Harris for Covent Garden; has sung in grand opera in the principal cities of Europe, and has been a prominent member of Moody Manners Opera Company; sang the part of Carmen before the late Queen, at Windsor, 1893.

DE MERODE, Cléo, danseuse; *b.* Paris; studied dancing at the Opera at the age of seven, and danced in the ballets of the *répertoire*; at New York took part in "Faust" ballet; afterwards created a number of special Greek, Spanish, and Bohemian dances, which she executed at Hamburg and Berlin; after fulfilling an engagement at the Opera, St. Petersburg, she returned to Paris, and devised new dances at the Capucines and Théâtre Cambodgien, at the Exposition in 1900; afterwards toured Europe and the French watering places, and re-visited Paris, playing at the Folies Bergères; has appeared at the London Alhambra. *Address*: 24, Rue des Capucines, Paris.

DENNIS, Arthur, actor (character, comedy, and old men); *b.* Manchester, July 22nd, 1870; *s.* of M. H. and Clara C. Dennis; cousin of Maude Warrilow and Haliwell Hobbes; *e.* at King Edward VI. School, Stratford-on-Avon (Shakespeare's school), and originally engaged as a schoolmaster; (took a third in History School at Oxford, 1895); prepared for the stage by walking on in Ben Greet's company in Shakespearean and Old English comedies; made first appearance in a speaking part as the Bailiff in "Money," at Oxford, November, 1897; Loremois in "La Poupée" (Lockwood) 1898-9; Henry Hill in "The Other Man's Business," 1900; Rev. Robert Spalding in "The Private Secretary," 1901-2; the barber in "The Wicked Uncle," and Vicary the Jockey in "Lady Folly," at Avenue, 1902; Crabtree, &c., with Miss Fortescue; comedy

lead in Indian tour; Bulger, &c., with Edward Terry; Percy Locrame in "The Designers." Favourite part: Spalding, in "The Private Secretary." *Hobby*: Cricket. *Address*: 11, St. Stephen's Mansions, Westminster, S.W. *Clubs*: A.A. and Playgoers'.

DENNIS, Will (Stephen Townesend), actor, surgeon, and author; *s.* of the late Rev. Dr. Townesend, Vicar of St. Michael's, Burleigh Street, W.C.; *e.* at St. Paul's School, and Edinburgh University, and qualified as a surgeon; held posts as house surgeon in London and Birmingham; was formerly surgeon to the Ocean Steamship Company; Member of the Royal College of Surgeons, 1883; F.R.C.S., 1887; was an amateur actor from the age of ten; while a student at Bart's, founded the St. Bartholomew's Hospital A.D.C., of which he is vice-president; relinquished the medical profession for the stage, 1889; played lead in first production of "The Showman's Daughter," at Royalty, 1892; played in the original productions of "Sowing the Wind," "The Black Domino," "A Lady of Quality," "Dick Sheridan," "The Gay Widow," "Bohemos," "Slaves of the Ring," "The Black Tulip," &c.; Earl of Dorincourt in revival of "Little Lord Fauntleroy," at Wyndham's 1902; author of "A Thoroughbred Mongrel," part author of "Nixie" and "A Lady of Quality"; *m.* Frances Hodgson Burnett, 1899. *Address*: 5, Crown Office Row, Inner Temple, E.C. *Clubs*: Green Room, Authors', Constitutional.

DENNY, William Henry (Dugmore); *b.* Balsall Heath, 1853; actor; *s.* of Henry Thomas Leigh Dugmore and his wife (Mrs. Henry Leigh); *e.* King Edward's School, Birmingham; *m.* Georgina, *d.* of William Pike, of Plymouth, 1884; when six years old played a boy's part at a provincial theatre, and made his grown-up *début* at the age of seventeen at Dundee; two years later came to London and filled small engagements at Rosherville and Sadler's Wells, followed by a season at the Gaiety in

Shakespearean parts; was engaged by Lydia Thompson to accompany her to America for three years; returning to London, played with Hare and Kendal for two seasons, and then passed to Miss Litton's management at the Court, where he played the rural policeman in "Dandy Dick"; in 1888 he first appeared in Gilbert-Sullivan opera at Savoy, 1888, playing Wilfred Shadbolt in "The Yeoman of the Guard," followed by the Grand Inquisitor in "The Gondoliers"; he impersonated the idol Bumbo in "The Nautch Girl," 1891; appeared with Arthur Roberts in "Dandy Dan," Lyric, 1897; his appearances on the stage have of late years been infrequent; author of a farce, "A Mutual Mistake." *Recreations*: Gardening, carpentry, golf, rowing, cycling, photography. *Address*: 1, Bellevue Place, Richmond, Surrey. *Club*: Savage (of which he was for many years the honorary secretary).

DENT, Bert, music hall manager; joined Hamilton's Diorama when 19 as lecturer, ventriloquist, and conjurer; after two years was for two years assistant manager of Alexandra (now Empire), Cleethorpes; toured own pantomime companies in "Robinson Crusoe" and "Lady Daisy," 1896 and 1897; on formation of Grimsby and Cleethorpes' Circus Co., 1895, was appointed general manager of both Grimsby and Cleethorpes' establishments; resigned 1903, to take up management of Barnard's Palace of Varieties, Greenwich; originated hidden treasure scheme in connection with music halls, September, 1903, showing pictures on bioscope screen of the place where the money was hidden. *Address*: Palace of Varieties, Greenwich, S.E.

DENTON, St. John C., theatrical agent and manager; *s.* of Rev. Canon Denton, of Ashby-de-la-Zouch; was admitted as a solicitor, but never practised; turned his attention to the stage, and became an actor, appearing at Princess's with Wilson Barrett in "Claudian"; two years in small parts at Adelphi in

"Harbour Lights" followed; afterwards went to the Globe and appeared in "The Doctor"; for a time he acted as private secretary to Cissy Grahame at Terry's, during the run of "New Lamps for Old"; was subsequently assistant-manager at old Olympic, when Yorke Stephens and E. S. Willard produced "Christina"; his last experience on the boards was at Pavilion, Mile End, where for a couple of years he played in a variety of characters; then began his connection with the agency business; for a year he was with Herbert Blackmore and for a similar period with H. J. Diddcott; commenced business on his own account, 1891; has produced and run on his own responsibility over forty pantomimes in different parts of the country as well as in London, and has toured numerous musical comedies and other plays. *Address*: Maiden Lane, Strand, W.C. *Club*: Eccentric.

DE POUGY, Liane, variety artiste; *b.* at La Flèche, 1873; first appeared at the Folies Bergère in "La Magie Noir," 1894; created Tamara at St. Petersburg; several consecutive engagements at the Folies Bergère followed, and she next appeared at Olympia in pantomime "Rêve de Noël"; a long sickness followed, after which she reappeared at Olympia, and created Watteau, in 1900; the following year she came to London and played "Yacheska"; has published several volumes, including "L'Insaisissable," "Myrrhille," "L'Idylle Saphique," and an interlude, "L'Enlèvement." *Address*: 13, Rue de la Neva, Paris.

DE ROOS, Marie (Marion Elizabeth Bartle), actress (emotional leading parts); *b.* Walton-on-the-Hill, Liverpool; *d.* of Rev. George Bartle, D.D., D.C.L., LL.D., author of twenty-three theological and educational works; *s.* of Gladys Bartle-Frere; *m.* Conway Wingfield, 1893; *e.* privately at home; is an Associate of Trinity College, having taken first-class honours in music; studied for the stage in the school of practical experience; first

walked on at Derby; played Madge Larrabee on first tour of "Sherlock Holmes" with Gillette and Frohman; played heroine in "The Worst Woman in London" at Adelphi. *Favourite part*: Frou-Frou. *Hobbies*: riding and reading. *Address*: 10, Prima Road, Clapham, S.W. *Club*: A.A. *Agent*: St. John Denton.

DESPRÈS, Suzanne, Mme., French dramatic actress; *b.* at Verdun, 1875; awarded second prize for tragedy and first prize for comedy, at the Paris Conservatoire in 1897; made her *début* at the Théâtre de l'Œuvre, Paris, 1896, in the rôle of Petra, in Ibsen's "An Enemy of The People." Has also interpreted the part of Lea in "L'Aînée," at the Gymnase Theatre, 1898; La Gitane at the Théâtre Antoine, 1900; Gervaise in "L'Assomoir," at the Porte Saint Martin Theatre, 1900; Manonette at the Gymnase Theatre, 1901, &c.

DEVANT, David (Wighton), illusionist; *b.* at Highgate, 1863; *s.* of James Wighton, a well-known artist of Edinburgh; *m.* Annie Marion Long, daughter of Charles Bryant Long, of Bray, Ireland; developed a taste for conjuring tricks and prestidigitation, and commenced entertaining in public at the age of sixteen; joined Maskelyne and Cooke in 1893; while at the Egyptian Hall, he invented a large number of illusions; is now managing partner of the firm of Maskelyne and Devant, at St. George's Hall, Langham Place. *Address*: St. George's Hall, W. *Club*: Eccentric.

DEWICK, Dawson, actor; *b.* at Kidderminster, where he was educated; he at first entered the office of a local brewery; took part in amateur theatricals, and sang with great success at local concerts; his first professional engagement was in "The Shaugraun," 1896; went on tour with Charles Carte in "A Noble Brother," 1897, and was afterwards with Winifred Maude in "The Stowaway"; in 1898 he joined Edwin Garth in "Mackenna's Flirtation"; the following Christmas

figured as one of the ugly sisters in Cinderella at Royalty Theatre, Chester; joined Frank Bateman's Scotland Yard Company, 1899, afterwards playing in pantomime under same management; his subsequent engagements include Johnny Marris in "The Power and the Glory," Lord Percy in "Morocco Bound," Titus Thomas in "Cissy," Christopher Crackles in "A Beautiful Fiend," and Tang-a-Lang in "A Chinese Idyll"; his pantomime engagements included Royal Princess's, Glasgow, 1902-3; Newcastle, 1903-4. *Address*: c/o The Stage, or Era.

DE WINTON, Alice, actress; *b.* London; *d.* of Major Wilson; sister of Dora de Winton and Lucy Wilson; *e.* privately; prepared for the stage by hard work in the provinces; has played important parts under the management of Sir Charles Wyndham in "The Liars," and "Mrs. Dane's Defence," &c.; was in the cast of "The Noble Lord," "Wheels Within Wheels," &c., with Arthur Bouchier; "Mice and Men" with Forbes-Robertson; lead in America with Charles Hawtrey. *Address*: Inglewood House, West Hampstead, N.W., and "The Spot," Deal.

DE WINTON, Stewart (formerly known by family name of Stewart D. Wright), actor (juveniles, character, heavies, and management); *b.* Pollokshields, Glasgow, December 17th, 1879; *s.* of Duncan Adam Wright, of John Wright and Co., shipowners and forwarding agents, Glasgow; *b.* of George Wright; *e.* at High School, Glasgow, and at Cumbræ College; played with local dramatic clubs in Glasgow while engaged as a clerk in the great Roderick Dhu firm; first appeared professionally in February, 1899, at Leeds, with Frank Adair's company; Paul Judeon in James Alexander's "Power of Gold" (fit-up) company; John Willett in "Master and Man"; with Sydney T. Pease in "The Man from Down There"; with Mr. and Mrs. Maclaren and Henry Furnival in "Proof"; &c., &c.; prefers spending his summers as purser's

assistant on an ocean liner to busking on the sands; has fulfilled engagements in this capacity with Allan Line, Elder Dempsters, &c. *Address*: 17, Glenton Terrace, Kelvinside, Glasgow, N.B., or A.A.

DICK, C. G. Cotsford, author and composer; *b.* London, 1846; *s.* of Charles George Dick, barrister-at-law; *e.* at Harrow, and Worcester College, Oxford; in his earliest years was in great request as an amateur actor, especially in costume pieces; appeared professionally at Criterion as Pomponnet in "Madame Angot"; author and composer of "Doctor D." (1885) and "The Baroness" (1892), comic operas, both produced at Royalty; composer of "Olivia" (a song which was extremely popular during Irving's production of the play of that title at Lyceum), and of a large number of other songs and pianoforte pieces; composed numerous musical pieces for the German Reeds, and is the author of "Mrs. Rawdon's Rehearsal" (produced by Lottie Venne at the Court), and several other monologues; translator of Coppée's "Le Passant" into English verse. *Address*: 115, St. George's Road, S.W.

DICKESON, Herbert, actor (light or character comedy); *b.* April 29th, 1875; *e.* Chester Cathedral School and New College School, Oxford; studied elocution under Professor Ohlson at Birkbeck Institute; started playing small parts in drama in the provinces, and roughed it a good deal during the first two years of his career; three tours with Edward Terry, playing juveniles, light comedy, low comedy and character parts; three tours with Lionel Rignold's "Wrong Mr. Wright" company; three tours with Horace Lingard in "Why Smith Left Home," playing the French comedy part of General Billetdoux. *Hobbies*: cycling and rowing. *Address*: A.A.

DICKINSON, George, acting manager; *e.* at Bristol and Newport, Mon.; originally engaged as a concert and dramatic agent; first theatrical engagement was as acting

manager with West's Muldoon's Picnic (fit-up company), 1889; subsequently acting manager for J. de Rees, "Silver King" Co., "Lights o' London" Co., "Golden Ladder" Co.; has also toured Roby's Midget Minstrels and other companies; acting manager Britannia Theatre, Hoxton, N., 1905. *Address*: Britannia Theatre, N.

DIGBY, Maude, actress (leading rôles and comedy); *b.* St. Heliers, Jersey; *d.* of George Vickery, advocate and deputy, of St. Heliers; *e.* privately, at home, and at Paris and Cheltenham; *m.* at Christchurch, New Zealand, to F. H. Digby, of the well-known Dorsetshire family, cousin of Lord Digby; prepared for the stage by the late Mr. Coe, of the Haymarket; studied singing in Australia with Miss Christian, R.A.M.; first appeared at Opera House, Melbourne, in operetta, with the late William Lister; was accompanist to Miss Christian and six months in comic opera, followed by stock season at Theatre Royal, Melbourne, as juvenile lead, supporting George Rignold, Sam Emery, William Creswick, Wybert Reeve, &c.; toured in England with Wilson Barrett, Frank Harvey, Robert Pateman, Marie de Grey, Richard Waldon, Osmond Tearle, Arthur Milton, and F. E. Burdett, and in Drury Lane dramas; has also toured with own companies; sub-edited a weekly paper for three months whilst living in New Zealand. *Address*: 2, Paul-ton's Square, Chelsea, S.W.

DILLON, F. Baxter (see Baxter).

DOBREE, Hugh Leslie, actor; *b.* Guernsey, January 12th, 1884; *s.* of Major Edwin de Saumarez Dobrée and Julia Harriet Dobrée, *d.* of the Dean of Jersey; *e.* privately, and at Victoria College, Jersey; first appeared professionally at Weston-super-Mare, June 17th, 1902, in original production of "How Mrs. Brown Found Out"; toured in "The White Heather" with Henry Dundas, playing Wheeler; Clement Hale and Bulger in "Sweet Lavender"; author of the play "The Uninvited Guest"

(afterwards re-named "Why Teddy Came"). *Address*: 13 Oxford Terrace, Hyde Park, W., and The Anchorage, Weymouth. *Club*: Primrose. *Agent*: St. John Denton.

DONALD, John, manager London Coliseum; *b.* October 26th, 1856, at Porchester Gate, Bayswater; *s.* of John Donald, indigo planter in North-West Provinces, India; *e.* at Christ's College, Finchley, N.W.; *m.* Rose Temple, actress; formerly employed as Keeper of the Criminal Registry at the Home Office, and secretary to the late Sir James Ingham, chief magistrate at Bow Street Police Court; acting manager Toole's Theatre, 1880 to 1887; business manager for J. L. Toole, 1887 to 1890; manager for Toole's Australian tour, 1890-1; manager Royalty, Opera Comique, Augustin Daly's Co. (with Miss Ada Rehan), Madame Réjane and Paris Vaudeville Co., Strand, Terry's, Avenue, and New Theatres; appointed manager at London Coliseum by Oswald Stoll, 1904. *Address*: London Coliseum, St. Martin's Lane, W.C. *Clubs*: Walsingham, Glasgow Pen and Pencil

DONNAY, Maurice, French dramatist; *b.* Paris, 1862; started life as a civil engineer, after completing his studies at the École Centrale, but soon gave up his profession, and turned his attention exclusively to playwriting; his first works, "Phryné," 1891, and "Ailleurs," 1892, were produced at the Chat Noir, the famous "Cabaret artistique," managed by Salis. Maurice Donnay's other dramatic productions are: "Lysistrata," 1893; "Folle Entreprise," 1894; "Pension de Famille," 1894; "Complices," 1895; "Amants," considered one of his best works, 1896; "La Douleureuse," 1897; "L'Affranchie," 1898; "Georgette Lemeunier," 1898; "Le Torrent," 1899; "Oiseaux de Passage," &c. *Address*: 7, Rue de Florence, Paris.

D'ORSAY, Lawrence (Dorset William Lawrence), actor; *s.* of G. Lawrence, solicitor; *e.* at Merchant Tay-

lors' School, and prepared for the legal profession; his first engagement was at the Marylebone Theatre, 1887, in utility parts; after the usual probation in the provinces, returned to London and appeared at the old Philharmonic Theatre as Lord All-cash in "Fra Diavolo," 1888; after a season at the Imperial was engaged by Minnie Palmer to support her as Dudley Harcourt in "My Sweetheart," in London and the provinces, and later in America; toured in "A Run of Luck," and afterwards with Violet Melnotte's "Barrister" company; two years understudy to John Hare, 1889-90, and for some time played his part in "The Profligate"; he rejoined Violet Melnotte, and appeared in 1890 in "The Solicitor" as Private Manners, a part which did not suit him; with Norman Forbes at Globe, 1891, in "All the Comforts of Home," and later joined Thomas Thorne at the Vaudeville to play in "Diamond Deane"; in 1895 was engaged by George Edwardes to play "chappie" parts in the musical pieces at the Gaiety, and remained with him for some seasons; for the last few years he has been in America, where he has become popular, and virtually settled. *Clubs*: Green Room; Lambs, New York.

DOUGHTY, Henry, actor; *m.* Vera Leslie, August 19th, 1902; made first appearance in April, 1887 (as Clopin in "Notre Dame"); tour in South Africa with Genevieve Ward and W. H. Vernon, 1891; Marcellus in "Theodora," 1892; with Irving at Lyceum and American tour, 1893; South African tour with George Edwardes, 1897; Captain O'Dowd in "The Elixir of Youth," at Vaudeville, 1899; was in "Bonnie Dundee" and "Quo Vadis," at Adelphi, 1900; in "The Flood Tide," at Drury Lane, 1903; Court in "Timon of Athens," 1904; Charles II. in "English Nell," with Florence St. John; tour of West Indies as leading man in extensive *répertoire*, 1904-5; produced "Geoffrey Stirling" (playing title-rôle), Grand, Fulham, July, 1905. *Address*: 23, Hugh Street, Eccleston Square, S.W. *Club*: A.A.

DOUGLAS, R. H., actor and monologue artist; *s.* of T. M. Douglass, *b.* at Standard Theatre; belongs to a very old theatrical family; *e.* Whitefield Tabernacle Schools; *m.* Poppy Herbert; studied elocution with the late Carlotta Leclercq, and has been on the stage practically all his life; first appeared at age of three at Standard in first act of "The Bohemian Girl"; nine years leading comedian in pantomime with Robert Arthur; three years at Empire and three years at the Alhambra, respectively; has fulfilled many engagements at the Palace, Tivoli, and on Moss and Stoll tours; toured in South Africa twice, also in Australia; has played in pantomime in London and several provincial towns, and has appeared at various times at nearly all the London halls; has also taken part in many concerts; author of the sketch, "The Comic Opera Rehearsal." *Recreations*: Reading, scribbling, and golf. *Address*: 85B, Forest Road, Dalston, N.E. *Agents*: Nathan and Somers.

DOUGLAS-BARBOR, Dorothy, comedy, or musical comedy actress; *b.* Honiton, Devon; *d.* of Captain Douglas-Barbor, R.I.N.; *e.* privately; played Mrs. Glynn-Stanmore in "The Idler"; took up principal part in "A Dress Rehearsal" at a week's notice. *Hobbies*: Pet animals. *Address*: 42, Berners Street, W. *Agent*: Kelson Trueman.

DOUGLASS, George Samuel, music hall manager; *b.* London, May, 1853; *s.* of Samuel Douglass, theatrical manager; cousin of John, Richard, and R. H. Douglass; *m.* 1880; has been closely associated with theatrical life from childhood; first came before the public at the Pavilion, Mile End, with a ballet troupe and pantomime, which later on became known as the Dexteria and George Douglass Illusionists; carried on this show for over 20 years, commencing at Royal Aquarium about 1880, and starring at nearly every music hall in London and the provinces; originated the "Is it You?" scheme of snapshotting faces and throwing them on

the screen as part of variety performance; resident manager Empire, South Shields, 1904, general manager Tivoli, South Shields, 1904; manager, Hippodrome, Wakefield, 1905. *Hobby*: Photography. *Address*: 22, Wilson Road, Camberwell, S.E.

DRAYCOTT, Wilfred; was educated at a public school, and afterwards at Oxford, where he graduated; after leaving college, travelled abroad for a year, and owed his appearance on the stage to casually meeting Sir Squire and Lady Bancroft in Switzerland; joined the Kendals and played with them at St. James's and on tour for four years; has also toured with Charles Wyndham in America; made a successful appearance in "The Night of the Party" at Avenue, 1901, since when he has made occasional appearances in London and taken part in several tours of well-known plays, including a year's tour of Australia in "The Marriage of Kitty," "The Duke of Killiecrankie," "Cousin Kate," and "His Excellency the Governor," has understudied and occasionally taken up parts played by Charles Hawtreay, whom he somewhat closely resembles when on the stage; appeared 1905 at Haymarket in "The Indecision of Mr. Kingsbury"; he is a successful writer as well as a popular actor, and in his undergraduate days published a book of poems; has written articles on botany for the *Pall Mall Gazette*, and occasional poems for the *Pall Mall Magazine*. *Recreations*: Botany, entomology, and cycling. *Club*: Beefsteak.

DREVER, Constance, operatic and concert vocalist; *b.* Coonoor, Neilgherry Hills, Madras; *d.* of late Colonel W. S. Drever, C.S.I., Madras Staff Corps; *e.* Brussels and Paris; *m.* 1905, Frank Boor (*q.v.*); studied with Mons. Téqui, Signor Panzani, and Edwin Wareham, with intention at first of being professional pianiste; first appeared on stage in "The Princess of Kensington," at Savoy Theatre, 1903, as principal soprano, at three days'

notice, and made a great success; went back to Paris to study, and reappeared with George Alexander's concert party on tour, and is now devoting herself to concert work. *Recreations*: Tennis, yachting, swimming, and golfing (is a fine golfer, and has won several competitions). *Address*: 25, Basil Mansions, Sloane Street, S.W. *Tele.*: 1830 Kensington.

DREW, Harry (John Henry Dew), Welsh basso vocalist; *b.* Menai Bridge, January 29th, 1865; *s.* of John Dew, leather merchant; *e.* at Friars' Grammar School, Bangor; was originally engaged in father's business; entered the musical profession as a successful competitor at a Welsh National Eisteddfod, winning several prizes and medals; while engaged at Rhyl, was seen by T. W. Charles, of Prince's, Manchester, who secured him for his pantomime, in which he achieved great success as a singer, and was re-engaged; two seasons at Prince of Wales's, Liverpool; two seasons at Grand, Leeds; Lyceum, Sheffield; Royal, Bradford; ten times Moss and Stoll tour; seventeen engagements Palace, with late Charles Morton, &c., &c. *Hobby*: Long distance walking. *Address*: Palace Theatre, W.C. *Agent*: Cadle.

DREW, John, actor; *b.* New York, 1854; *s.* of the late John Drew, actor; *m.* 1859, to Miss Mackee Rankin, *d.* of the famous American actor of that name, and of Kate Blanchard (formerly proprietress of Archer Street Theatre, Philadelphia); is virtually at the head of his profession in America, occupying the same position there as Sir Charles Wyndham does in London, and reproducing most of his *répertoire*; was for many years a member of Augustin Daly's Company, playing leading parts with Ada Rehan; appeared for several years with the Daly Company at London Lyceum, where he created a most favourable impression. *Club*: Lambs, New York.

DRINKWATER, Albert E., actor; *b.* Warwick; *e.* Magdalen College

School and Merton College, Oxford; first appeared on the stage at Opera Comique, as Ascolti in "The Fool's Revenge"; Moleseye in "Dr. Davy," with Hermann Vezin at Opéra Comique and at Toole's; has fulfilled important engagements in recent plays at the Globe, Adelphi, Princess's, Royalty, Court, Duke of York's, New (in "Leah Kleschna"), Criterion, under management of John Hare, and other theatres; played principal parts in town and suburbs with the Harbury-Matthews Co. from the Lyceum; also with Alice Lingard, Norman Forbes, Charles Warner, Fanny Brough and others, appearing in a large number of modern plays, as well as in Shakespeare and old comedy; has played, among other parts, Sir Geoffrey Champneys, Jim Dalton, Bluntschli in "Arms and the Man," Dr. Bill, Ben Dixon in "The Prude's Progress," John Mildmay, Digby Grant, Sir John Woodmere in "The Prodigal Daughter," the Admiral in "The Case of Rebellious Susan," Geoffrey Wedderburn in "Sweet Lavender," Sir Peter Teazle, Richelieu, Triplet, Hardcastle, Friar Lawrence, Iago, Brabantio, Antonio, Stephano, Jaques, Sir Toby Belch; is secretary of the Incorporated Stage Society; deputy chairman of the Council of the Actors' Association; author of "Two in a Trap," "A Legend of Vandale," "Afterthoughts," and several other plays. *Address*: 1, Ladbroke Crescent, W., 9, Arundel Street, Strand, W.C. (offices of the Stage Society), or A.A. *Clubs*: Green Room and A.A.

DRUMMOND, Dolores (Mrs. Sprague), actress (old women and character parts); *b.* Soho Square, W.C., February 3rd, 1838; *d.* of Charles Green (son of John Green, banker, of Hatton Garden), and Eliza Green, artist (*d.* of Samuel Drummond, A.R.A.); mother of W. G. R. Sprague, theatrical architect; *m.* W. A. Sprague in Melbourne, Australia; originally a miniature painter; made first public appearance at Iron Theatre, La Trobe Street, Melbourne, as the Slave in "Timour the Tartar," 1856; prepared herself

thoroughly for the stage by continual practice and hard work in Shakespeare and the legitimate drama in Australia; returned to England 1874, and first appeared in London at *The Standard* in November of that year as Hermione in "A Winter's Tale"; has supported G. V. Brooke, Barry Sullivan, Joseph Jefferson, Edwin Booth, Henry Irving, and all the other great actors of the last 30 years; was with Irving in "The Medicine Man" at Lyceum, 1898; completes her fiftieth year as an actress, 1906. *Favourite parts*: The Nurse, Pauline, Hortense, &c. *Hobby*: Gardening. *Address*: 17, Southfield Gardens, Strawberry Hill.

DUDLEY, Sara, actress (musical comedy); *b.* London; *d.* of Charles Dudley, professor of music; *e.* at Westgate-on-Sea; *m.* Charles Sewell, January 16th, 1899; prepared for the stage by Sarah Thorne; first played in Shakespearean *répertoire*, and then in comic opera; Susan in "The School Girl" with Minnie Palmer; Emma in "Gentleman Joe" with Graham Falcon; *title-rôle* in "Dorcas," Tina in "My Sweetheart," *title-rôle* in "Somebody's Sweetheart"; has appeared as principal girl at Theatre Royal, Bradford; Cinderella at West London; Morgiana at Nottingham; Ganem at Brighton; starred as Connie Rattlebrain (her favourite part) in "The Little Widow," with Leonard Robson. *Hobbies*: Music, reading, and shopping. *Address*: 15, Connaught Road, West Ealing, W. *Agent*: Blackmore.

DULAC, Odette (Jeanne Latrilhe), *chansonneuse*; *b.* at Pau; made her *début* at Antwerp, 1893; next played at the Gaité, Paris, in "Les Cloches de Corneville," "Rip," and "Grand Mogul"; at Bouffes-Parisiens revived "Le Petit Duc," and "Mousquetaires au Couvent," and created "Les P'tites Michus"; gradually abandoned the theatre for the music-hall, singing Second Empire and modern *chansons* at the Boîte à Fursy; has sung for a short season at the London Alhambra. *Address*: 15, Rue Bellefond, Paris.

DU MAURIER, Gerald, actor; *b.* Hampstead; *s.* of the late George du Maurier, the well-known *Punch* artist; *e.* Harrow; *m.* Muriel Beaumont; first appeared with John Hare at Garrick, 1894, in "An Old Jew," by S. Grundy; toured with Forbes-Robertson, and on returning to London, was engaged by Beerbohm Tree to appear as Dodor in "Trilby," at Haymarket, 1895; was four years with Beerbohm Tree, touring with him in America; appeared with Mrs. Patrick Campbell in "Mr. and Mrs. Davenport," "The Canary," "The Fantasticks," &c.; in "The Country Mouse," at Prince of Wales's, 1903; "The Admirable Crichton," 1903, and "Merely Mary Ann," 1904; created quite a new type as the Pirate in "Peter Pan," at Duke of York's, 1904; also appeared as Pantaloon in the playlet of that name at same theatre (in which he appeared twice before the King and Queen at Windsor and Sandringham, 1905); appeared at Haymarket, 1905, in "On The Love Path"; revival of "Peter Pan," 1905-6. *Recreations*: Golf, cricket, bridge. *Address*: 5, Chester Place, Regent's Park, N.W. *Clubs*: Garrick and Green Room.

DUNBAR, John, actor (heavy lead) and business manager; *b.* Leeds, March 16th, 1877; *e.* at Huddersfield Grammar School; *m.* Madge Willis, actress, 1898; was originally intended for the Royal Irish Constabulary, but preferred the attractions offered by the actor's career, and made his first appearance at the age of 18, at Theatre Royal, Peterborough (August Bank Holiday, 1895), in the capacity of light comedian; played in "The New Woman," 1895 and 1896; "Boys Together," 1897; Edward Falkner and stage management with "The Liars" (No. 1 Co.), 1899; Gilbert Nepean and stage management (supporting Henry Neville) in "The Liars," 1900; resident manager, Metropole Theatre, Glasgow, 1904 and 1905; devotes leisure to literary work; author of "Dialogues of the Day," which formed a very popular feature of *Manchester Umpire*. *Favourite part*:

Deering (Wyndham's part) in "The Liars." *Address*: 31, Digby Mansions, London, W.

DUNROBIN, L. Race (Lionel Claude Race Procter), actor; *b.* Tamatave, Madagascar; *s.* of James Procter, a City merchant; *e.* at Elstree School, Herts, and at the English College, Bruges; originally intended for the Bar, for which he passed the preliminary examination, 1892; made first professional appearance at Devonshire Park Theatre, Eastbourne, August 13th, 1894, in "Hamlet," playing Bernardo and Rosencrantz with Hermann Vezin's *répertoire* company; his second engagement was with Louis Calvert as Didier in "Lyons Mail," Victor in "Proof"; in Charles Calvert's Manchester productions, as Duke of Aumerle in "Richard II.," &c.; created Captain Delmore in "Robert Burns"; toured as Pybus in "Case of Rebellious Susan," and Zou-zou in "Trilby"; played in *répertoire* with Compton Comedy Company; created Lord Mohun in "Henry Esmond"; during tour as Nero in "The Sign of the Cross" with Wm. Greet, received offer from W. H. Holloway to play Nero and several leading juvenile parts in repertoire in South Africa; returned to London to understudy Clement Hale in "Sweet Lavender," with Edward Terry at Terry's; Second Marquis in "Cyrano," at Wyndham's; toured as Captain Rivers in "His Excellency the Governor"; three years with Julia Neilson and Fred Terry at Haymarket, Shaftesbury and Globe, and on tour in "For Sword or Song," "Heel of Achilles," "Sweet Nell," &c.; Paolo with Irving in "Dante," at Drury Lane, 1903; Kato in "The Darling of the Gods," with Lily Brayton and Robert Pateman; created Berton in "Marguerite," and played Lionel Carteret in "Mrs. Dane's Defence," with Lena Ashwell, 1904; Armant St. Just in "The Scarlet Pimpernel," at New Theatre, with Julia Neilson and Fred Terry, 1905, and revival, 1906. *Recreations*: Golf, boating, and riding. *Clubs*: Green Room and A.A.

DURHAM, Edward P., actor (juveniles and old men); *b.* Canonbury, N. London, January 2nd, 1881; *s.* of C. J. Durham, commercial traveller; *e.* of Mabel Durham; *e.* at private school; *m.* Maude Jefferson, February 19th, 1905; went into an auctioneer and estate agent's office on leaving school, but forsook commercial life for the concert and variety stage when 18 years of age; Fred Saunders in "The Impostor"; Gaspard the Miser in "Love of Money"; acting manager (with small parts) in "The World" with John Asche on tour; prefers "miser" parts to any others. *Hobbies*: cycling, boxing, and mandoline playing. *Address*: c/o *The Stage*.

DUSE, Eleonora, actress; daughter of travelling comedians, she was born on a wagon in the outskirts of Venice, 1861; as a child she accompanied her parents on their tours through the towns of Italy, taking part with them in the primitive dramas and farces included in their *répertoire*; leaving the parental company she obtained occasional engagements at provincial theatres, earning but a modest salary; at the age of twenty, although she had acquired a large amount of useful experience, her prospects were by no means roseate, nor had she given strong indications of the genius which was later on to place her among the great actresses of the world; but four years later she sprang into fame as a tragic actress of supreme achievement, and her reputation rapidly spread through Europe; she has played in nearly all the classic rôles, and has also appeared in several modern dramas of strong interest, including, of course, "La Dame aux Camélias," "Magda," "Fedora," "La Tosca," "The Second Mrs. Tanageray," &c. She has also created parts in plays by Gabriel D'Annunzio, and for some time there existed between them a theatrical partnership, which is, however, now dissolved. She has toured the globe extensively and has frequently visited and performed in London since 1893. She appeared by command before the late Queen Victoria at Windsor in 1894.

DYKE, Winifred Hart, actress (musical comedy) and dancer; *b.* Colchester; *d.* of Lieut.-Col. F. Hart-Dyke, Professor of Military Subjects at Cambridge; cousin of the late Sir Wm. Hart-Dyke, M.P.; *e.* at Bath and at Stuttgart, Germany; prepared for the stage with Miss Genevieve Ward and at Madame Cavallazzi Mapleson's ballet school; first appeared as a solo dancer at Bradford, in "The Rose of Persia," 1900; made first appearance in London in "Merrie England" at the Savoy, 1902; played Butterfly in "A Princess of Kensington"; also in dramatic versions of Hans Andersen's fairy tales at Terry's, and "The Earl and the Girl"; in "The Catch of the Season," at Vaudeville, 1905-6. *Address*: 75, Morshead Mansions, Maida Vale, W. *Club*: Ladies' Army and Navy.

AMES, Emma (Mrs. Julian Story), operatic vocalist; was born in 1867, in Shanghai, where her father, an American citizen, was engaged in the practice of law in the consular courts; studied in Paris, where she made her *début* at the Opera when twenty-two; first appeared at Covent Garden (in "Faust"), 1891, in which year she married Julian Story, painter and sculptor. *Address*: 7, Place des Etats Unis, Paris.

EARLE, Clara (Mrs. George Howard), actress; *b.* London; *d.* of the late Clara Johnstone (Mrs. Robert Earle); grand-*d.* of J. B. Johnstone, niece of Eliza Johnstone, and sister of Lilian and Eliza Earle; *e.* London; *m.* George Howard, 1898; played children's parts for four years with Mrs. Kennion; was three years at Lyceum with Sir Henry Irving, 1891-3; played two seasons there in pantomime with Oscar Barrett, 1892 and 1893; two years at Vaudeville during the runs of "A Night Out" and "Never Again," 1896 and 1897; toured with Wilson Barrett, 1898; was for over four years with Edward Terry, accompanying him on his tours to South Africa, 1903, and through Canada and the United States, 1905. *Address*: c/o Era.

EARLE, Lilian (Mrs. Nevill Graham), actress (soubrette); *b.* London; *d.* of the late Clara Johnstone (Mrs. Robert Earle); sister of Clara and Eliza Earle; niece of the late Eliza Johnstone; *e.* privately in London; first appeared at Toole's Theatre, as a child; played in several of J. L. Toole's productions. *Favourite parts*: Belinda in "Our Boys," Nan in "Good for Nothing." *Hobby*: Motoring. *Address*: 2, Arundel Road, Tunbridge Wells.

ÉCHEGARAY, José, Spanish author and playwright; *b.* Madrid, 1833; after a brilliant career at college was appointed Professor of Mathematics at the Madrid Engineering School; elected member of Academy of Sciences, 1866; Minister of Education and of Finance, 1867-1874; has written some fifty plays, of which the following are the most important: "La Esposa del Vendador," 1874; "La Última Noche," 1875; "El Gran Galeoto," 1881; "Dos Fanatismos," 1887; "Mariana," 1893; "Silencio de Muerte," 1899; "El Loco Dios," 1902; "La Desequilibrada," 1904; a few of his works have been translated into English, by J. Graham and H. Lynch: "Mariana," "The Son of Don Juan," "The Great Galeoto," and "Folly or Saintliness." *Address*: Calle del Florin, 6, Madrid.

EDGAR, Howard Tripp, actor (character); *b.* Lancaster Road, North Kensington, W.; *s.* of Stevens Tripp, solicitor; *e.* at the Godolphin, Hammersmith; *m.* Kate Ruskin; as a youth, studied for the Church, and did a large amount of journalistic work; played in connection with several amateur dramatic societies during the early 'eighties, and fulfilled many public engagements as a reciter; made first appearance professionally at Theatre Royal, Nottingham, 1887, as prompter, with small part, with Edward Compton; has successfully managed two West End theatres, and toured numerous companies; has also officiated successfully as playwright, dramatic critic, and editor. *Favourite part*: Mercutio, but prefers stage management to acting. *Hobbies*: Politics and

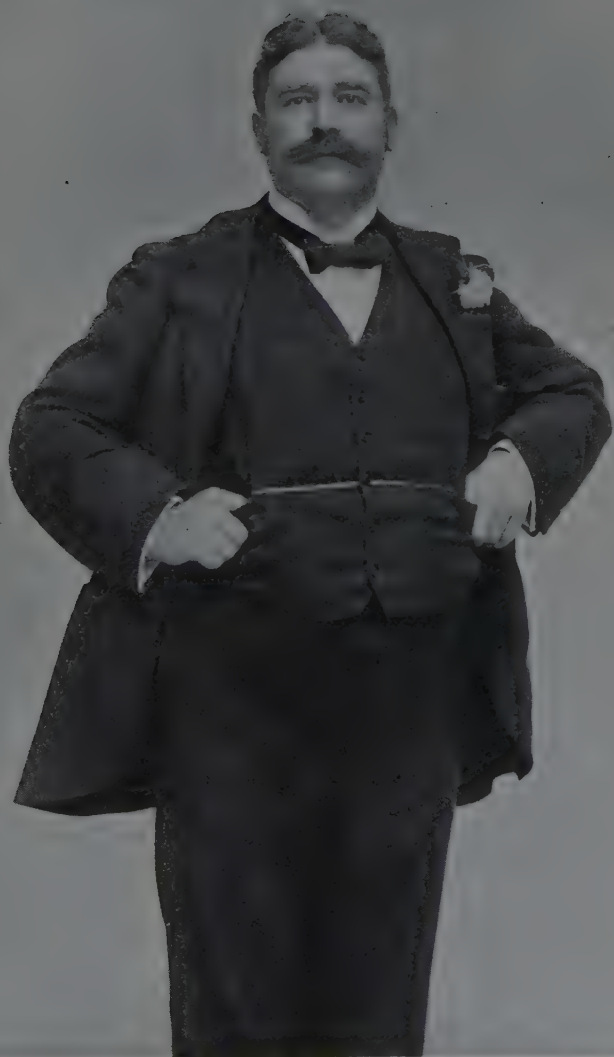
bowls. *Address*: c/o Blackmore, or St. John Denton.

EDISS, Connie, actress; was originally an artiste in the "halls," singing songs and playing in sketches under the name of Connie Coutts; her first important engagement in London was under George Edwardes at the Gaiety, where she has been a valuable member of the company since the production of "The Circus Girl," 1898; in this she sang the first of a series of songs, which have won for her great popularity, such as "Oh, I Love Society," "When My Husband is Sir Tom," "It's not the Sort of Way to Treat a Lady," and "It all Comes Out in the Wash." *Address*: Dunmore, Coombe Lane, Raynes Park, S.W. (*Tel.*, 358 P.O., Wimbledon).

EDOUIN, Willie, actor; *b.* Brighton, 1841; *m.* the late Alice Atherton; made first appearance with sisters and brothers as a member of "The Living Marionettes" at the Adelaide Gallery in 1849; the company toured the provinces, and he made occasional appearances in pantomime at Drury Lane, the Surrey, and Sadler's Wells; in 1856 the Edouin family left for Australia, prior to which "Master Willie Edouin" took a benefit at the Strand, where he was afterwards destined to become so well known; the programme for that evening consisted of three pieces, a little costume play, entitled "Frolics in France," another playlet, and a comic ballet, "Hob in the Well, or the Dancing Scotchman," in which all the beneficaire's brothers and sisters appeared; six months later the family made their first Australian appearance at the Theatre Royal Melbourne, afterwards visiting the principal gold-mining centres in the early days of the rush; after travelling thus for a year the family returned to Melbourne and settled down, and produced three or four pantomimes; he subsequently went to America, where he became a member of Lydia Thompson's stock company; he came with her to England in 1872, and appeared in that year under her management at the Charing Cross in

"Blue Beard"; in 1879 undertook the management of the Royalty; opened the Strand with "Katti" in 1888; next year produced "Our Flat," followed by "Private Inquiry" (1891), "Turned Up," "Our Daughters," (written by himself), and "The Late Lamented," by Fred. Horner, which had a long run; next took the Opéra Comique, and produced the musical comedy "Newmarket" in 1896; at Prince of Wales's in 1897, played Hilarius in "La Poupée," followed by "The Royal Star," 1898; Tweedlepunch in "Florodora," Lyric, 1899; "The Silver Slipper," Lyric, 1901; Hogenheimer in "The Girl from Kay's," Lyric, 1902; "Sergeant Brue," Strand, 1904; General des Ifs in "The Little Michus," Daly's, 1905; Moorah, "Blue Moon," Lyric, 1905. *Address*: Lyric Theatre, W. *Club*: Eccentric.

EDWARDES, George, theatrical manager; *b.* in 1852; *m.* Julia Gwynne, actress; was intended for the army, and while cramming was asked by his cousin, the late Michael Gunn, the well-known Dublin theatrical manager, to look after his company, which was touring in "The Lady of Lyons"; this glimpse of management led to his adopting a theatrical career; came to London with introductions from Gunn, and was engaged by D'Oyly Carte as acting manager at the Savoy, in 1875; after remaining there some years, in 1882, purchased a half interest in the Gaiety from the late John Hollingshead, who retired soon after; inaugurated his sole management by producing "Jack Sheppard," the first of a long and brilliant series of Gaiety successes; with this and its successors, "Monte Cristo," "Esmeralda," and "Ruy Blas," he achieved fame and fortune, but "Dorothy," strange to say, was not a great success in his hands, and deeming it "finished," sold it for £1,000 to H. J. Leslie, who transferred the piece to the Prince of Wales's, where it had a phenomenal run, and secured a profit of £60,000 for Leslie and others; the apparently successful run of "Car-



GEORGE EDWARDES.

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men Up-to-Data," at the Gaiety, to see which the public paid at the doors nearly £60,000, entailed such an enormous expense to produce and run, that the net result was a serious loss; however, this was more than made up by the enormous financial success of subsequent pieces, such as "Faust Up-to-Date," "The Shop Girl," "A Gaiety Girl," "The Runaway Girl," &c.; took over the lease of Daly's, 1895, and there produced a succession of charming musical pieces, including "An Artist's Model," "The Geisha," "The Greek Slave," "San Toy," "The Country Girl," "The Cingalee," and "The Little Michus," which were, for the most part, enormously successful; has toured these and the Gaiety pieces with numberless companies with similar success; has at various times run other theatres, either by himself or in conjunction with Charles Frohman, Frank Curzon, and others; produced "The School Girl," "Lady Madcap," and "The Little Cherub," at the Prince of Wales's; "His Excellency," "Kitty Grey," "Three Little Maids," "The Girl from Kay's" and "The Duchess of Dantzic" at the Lyric; "Veronique," at the Apollo; has toured practically all his pieces in America, South Africa, and Australia; is managing director of the Empire, Leicester Square; he is, in fact, the busiest and most experienced theatrical manager in London, or perhaps in any part of the globe; his principal recreation is racing, and his stable, which has achieved several important successes—notably those of San Toy—is under the control of his brother, Major Edwardes. *Address*: 6, Park Square, W. (*Tele.*: 1482 Pad.) and Manor Farm, Ogbourne. *Offices*: 31, Lisle Street, Leicester Square, W. (*Tele.*: 3890 Ger.), *Club*: Green Room.

EDWARDS, G. Spencer, dramatic critic and journalist; *s.* of Rev. Henry Edwards, a Wesleyan minister; nephew of Rev. W. S. Edwards, Congregational minister; when quite a youth, drifted into journalistic work, and in 1870 obtained a post on the editorial staff of the *Era*,

with which he was connected for over twenty years, during the greater part of which period he was the chief of the editorial department; has occupied the post of chief dramatic critic of the *Referee* since its foundation, writing above the *nom de plume* of "Carados"; is a sound critic, with an extensive range of dramatic and general information, and a pungent and witty writer for various journals; his dramatic interviews have long been a special feature of *The Sporting and Dramatic News*. *Recreation*: Cycling. *Address*: 346, Clapham Road, S.W. *Club*: Blenheim.

EDWARDS-MINOR, George (George Edwards); acting manager at Daly's Theatre since 1894; *b.* Exeter; *s.* of George Edwards, brewer; *e.* at Sherborne School; first entered theatrical life as secretary to Mr. D'Oyly Carte at Opera Comique and Savoy Theatres; acting manager, Alhambra and Royal English Opera House, 1891; Shaftesbury and Prince of Wales's, 1892; Lyric Theatre, 1894; author of "How Theatres are Managed." *Hobbies*: Shooting, rowing, swimming, rambling, skittles, and bowling. *Address*: Daly's Theatre, Leicester Square, W. *Club*: Eccentric.

EDWIN, Grace, actress; *b.* at Kew; *d.* of Walter Edwin, theatrical manager, and Mrs. Walter Edwin, actress; grand-*d.* of David Prince Miller; sister of Walter Edwin, J. Bryant Edwin, Owen Edwin, Florence Edwin, Lucy Edwin and Emily C. Edwin; *m.* Harry Dornton, *s.* of Charles Dornton, for many years lessee of the Theatre Royal, Birmingham, June 6th, 1894; *e.* privately in London; trained to the stage during stock seasons at Theatre Royal, Bilston, during lesseship of her father; leading lady with the late Osmond Tearle's Shakespearean company three tours as lead with the Farren Comedy Co.; Nellie Denver in "The Silver King"; Ruth Herrick in "In the Ranks"; Susan in "Quality Street," autumn 1903, till end of 1904. *Hobby*: Acting. *Recreation*: Seeing other people act. *Address*:



Wykeham

GUS ELEN.

35, Aschurch Park Villas, W., or A.A.

EDWIN, J. H. (De Vere Hayes), actor (character or heavy); *b.* Cork, 1878, *s.* of Louis Hayes, theatrical manager; *b.* of Charles L. S., Mona and Dolly Hayes, cousin of George Scully; coming of a well-known theatrical family, both parents being actively engaged on the stage, he has been accustomed to touring life from childhood, chiefly in connection with father's own companies; first appeared as a child of two years in "Rescued"; played all lines of business; leading actor for past five years in various touring companies, including engagements with John Wainwright, W. F. Rusbury, and F. W. Kimberley; toured Ireland, 1905. *Hobbies*: rowing, swimming, and other athletic sports, including boxing, the use of the broad-sword and the foils. *Address*: c/o *The Stage*. *Agent*: Cadle.

ELEN, Gus (Ernest Augustus Elen), coster comedian; *b.* July, 22nd, 1862, at Pimlico, S.W.; *s.* of Edwin A. Elen, a viewer of cloth at the Royal Army Clothing Stores, Pimlico; *e.* in London; began life as a boy at Army Clothing Stores; subsequently programme boy at Royal Aquarium, S.W., and public-house barman; early stage training consisted of practical experience at the very lowest rungs of the ladder as vocalist at public-house sing-songs and nigger minstrels on the sands; first appeared about 1882 at Black Dog (Vauxhall), Poppy Lords (Lisson Grove), and Magpie and Stump (Battersea), as eccentric character comedian and negro sketch artist; has fulfilled engagements at all principal variety theatres in London and Provinces; *Empire*, Leicester Square (three months, 1894), *Alhambra*, *Palace*, *Tivoli*, *Pavilion*, &c.; has toured Moss and Stoll circuit from its origin; has received all kinds of salaries—ranging from £50 for a single evening and £100 for a week's engagement, to 3s. 6d. for an evening's work and 7s. for a week's; in negotiating for an American tour, stipulated for a salary of

£300 a week; is fully booked well into 1907; was the original singer of "E dunno where 'e are," "Never Introduce your Donah to a Pal," "If it Wasn't for the 'ouses in Between," "Down the Road," "It's a Great Big Shame," "The Golden Dustman," "Postman's 'Oliday," &c. *Hobbies*: Fishing, shooting, gardening, motoring, pheasant-breeding, poultry-raising, fruit and flower growing. Belongs to no clubs or professional associations. *Address*: Edith Villa, Thurleigh Road, Balham, S.W. *Business Manager*: George Foster, 4 Garrick Street, W.C.

ELLA, Miss (Petronella Jensen), lady lion-tamer and trainer; *b.* Ulm-Baden-Baden, Germany, December 12th, 1870; *d.* of Julius Falk, menagerie proprietor; brother of Signor Roberto, trainer of bears; *e.* at Breslau, Germany; *m.* Louis Jensen, formerly equestrian, now manager, February 21st, 1901; has been associated with all kinds of animals from birth, and has been engaged in training since the age of seven years, in connection with her father's menagerie; first appeared in public at Stuttgart, April 24th, 1878; has appeared by special command before Austrian Emperor twice in same week; performed at Vienna Zoo-Garden, 1900; *Circus Corty-Althoff*, 1902; first toured England, 1902; Paris (eight weeks), 1904, and (six weeks) 1905; *Palace Theatre*, W., six weeks, 1904; *Moss and Thornton*, *Stoll*, *Livermore*, *Brill*, and *Graydon* tours, 1904-6; London syndicate halls till May, 1906; has rescued her sister three times from being mauled while performing with lions and tigers. *Hobbies*: Domestic life and breeding lions. *Address* (in England): c/o *The Stage*, or *Era*. *Agents*: Cadle and Marinelli.

ELLERY, John, actor, general, business and stage manager; *b.* Cranleigh, Surrey; *s.* of a clergyman of the Church of England; *b.* of Joan Watson; *m.* Sybil Thompson, 1902; *e.* at St. Andrew's College, Bradfield, and originally intended for the Army; prepared for the stage by



MAXINE ELLIOTT.

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Herr Griger, at Darmstadt; treasurer for Robert Arthur at Court Theatre, Liverpool; was general manager successively for Norman Forbes-Robertson, Norman V. Norman, Conquest and Lennard, Ernest Leicester, and John Leopold; has also toured own companies with "Enlisted," "The Mystery of a Hansom Cab," "The Way Women Love," and with *répertoire* of modern comedies. *Favourite occupation*: Stage management. *Hobbies*: Painting and riding (formerly rode frequently in flat and hurdle races and steeplechases). *Address*: A. A. Agent: St. John Denton.

ELLIOTT, Gertrude (Mrs. J. Forbes-Robertson); *b.* in America; *d.* of Thomas Dermot, of Oaklaw, California; sister of Maxine Elliott; first appeared in London at the Court in "A Royal Family," 1893; *m.* Forbes-Robertson, 1900, subsequently playing with him in "Carrots," "The Devil's Disciple," "Mice and Men," "Hamlet," "Othello," "The Light that Failed," and other plays, both in London, the provinces, and America; returned to London, 1905, and opened with her husband at the Scala in "The Conqueror," followed by "For the Crown," and "Mrs. Grundy." *Address*: 22, Bedford Square, London, W.C.

ELLIOTT, Maxine (Mrs. Nat Goodwin), actress; *b.* California, of Irish descent; elder daughter of Thomas Dermot, of Oaklaw, California; sister of Gertrude Elliott (Mrs. Forbes-Robertson); *m.* Nat Goodwin, actor, 1895; first appeared in America with E. S. Willard as Felice in "The Middleman"; with her sister Gertrude (who then made her first appearance on the stage), she was in the cast of "A Woman of No Importance," under the management of Rose Coghlan; following this, she was leading lady in "The Prodigal Daughter," from Drury Lane; after her marriage, she appeared with her husband in America in "In Missouri," "The Rivals," "The Merchant of Venice" (in which she played Portia), "A Gilded Fool," "Nathan Hale," "The Cowboy and

the Lady," and "An American Citizen"; also appeared, with her husband, in the last-named two plays at the Duke of York's, in 1899; then returned with her husband to the States, and appeared at the Knickerbocker Theatre, New York, in Esmond's play, "When We Were Twenty-One"; after playing this for a most successful season in New York, and throughout the States, they returned to London and produced it at the Comedy, 1901; in 1905 she returned to London with her own company, and produced Clyde Fitch's play, "Her Own Way," at the Lyric, subsequently transferring it to the Savoy; it was announced that she would return to London in the spring of 1906 with another play by Clyde Fitch, entitled, "Mainly Concerning Jo."

ELLIOTT, Percy, violinist, composer, and conductor; *b.* Dunstable, December 31st, 1870; *s.* of W. O. Elliott, J.P., manufacturer; *e.* privately; entered Royal Academy of Music, 1887; received bronze and silver medals for violin; appointed sub-professor of violin and awarded certificate qualifying as public performer and teacher; first appeared as solo violinist St. James's Hall, 1889; appeared at many London concerts; for many years first violin Savoy and at Covent Garden grand opera seasons; toured provinces as musical director, 1901; South African tour for 20 months, 1903-4, as musical director successively with Mouillot and De Jong, B. and F. Wheeler, Robert Brough, &c.; composer of numerous songs, &c., including "A Sprig of White Heather," "My Dainty Cigarette," "Sleep and Forget," "Sweetest and Dearest" (latter being composed for and sung by Ben Davies, and awarded prize as one of the best tenor songs at Welsh Eisteddfod, 1902). *Address*: 16, The Drive, Fulham Park Gardens, S.W.

ELLIS, Carrie (Mrs. Leslie Beaufort), actress; *b.* South Shields; *d.* of T. Lionel Ellis, actor manager, and Augusta Millward; sister of Bessie, Marie, and T. Arthur Ellis; niece of Louise, Sash, and Wm. Millward

and Henry C. Ward; *m.* Leslie Beaufort, 1902; first appeared under her father's management when about four years old; played the child Dolores in "Across the Continent," Little Leah in "Leah" (her mother playing the title-*rôle*), Willie in "East Lynne," Little Meenie in "Rip van Winkle," &c.; after some years at school, returned to the stage, playing juvenile parts under father's management; then engaged for pantomime by Hardie and von Leer, and afterwards toured with F. Denman Wood as juvenile lead; toured as Marie Louise in "A Royal Divorce" with Leslie Beaufort, visiting Anglesey Castle, the Marquis himself playing Murat; stock season at Alexandra Theatre, Birmingham, playing Countess Coronna in "Under Two Flags," and also appearing in "Hoodman Blind," "Siberia," "Saints and Sinners," and "The Octoroon"; juvenile lead with Herbert Barry in "Life"; played lead in "Old Comrades," "Rip van Winkle," "Robin the Reefer," and "The Red Barn" with her father; engaged by Preston and Hollister for lead in "The Hand of Justice," by Walter Reynolds, and by Frank Lindo for "The Streets of London"; played the boy's part in "Her One Great Sin" for four months; lead for twelve months in "From Scotland Yard," with C. Finch-Hatton; supported John Wainwright as lead in "It's Never Too Late to Mend"; has also fulfilled engagements with Julian Malvern, Horace Stanley, Douglas Phelps, Walter Howe, John A. Thompson, and Charles Harrington. *Address*: 12, Brookfield Avenue, Roundhay Road, Leeds.

ELLIS, John Somerville, musical director and solo pianist; *b.* Edinburgh, 1870; *s.* of Robert Ellis, house and estate agent; *e.* at the Choir School of the Cathedral Church of St. Mary, Edinburgh, where he was a chorister, under D. H. Collinson, Mus.Bac., organist and choirmaster; made first appearance as musical director at Albert Hall, Edinburgh, as conductor for the Byron Dramatic Club; toured with Duprez, the celebrated

illusionist, 1886-1891; two years with Victor Huclic, 1896-8; also engagements with Walter McEwan, Henry E. Chattell, D. J. West's animated picture entertainment, the British Biograph and Mutoscope Co.; stock seasons at Oxford, Isle of Man, &c. *Hobbies*: Extemporising, walking, boating, and visiting old churches. *Address*: 47, Forrest Road, Edinburgh.

ELLIS, Lionel, theatrical manager and actor; *b.* Bradford, Yorks; *m.* Augusta Millward; father of Carrie, Bessie, T. Arthur, and Marie Ellis; brother-in-law of Louise and Sash Millward; has enjoyed a wide experience on the stage, having played in over a score of London and suburban theatres, and nearly a dozen London variety houses, as well as in all the principal provincial towns, several villages, and some hamlets, in theatres, halls, ghost shows and no-ghost shows, both as manager and actor; was nearly killed on the stage in a stock season many years ago, when a sharp pointed dagger accidentally pierced him in the breast. *Favourite part*: Rip Van Winkle. *Hobbies*: Country walks and exploring second-hand book shops. *Address*: 8, Woodsley View, Leeds.

ELLIS, Marie, actress; *b.* South Shields; *d.* of Lionel Ellis, actor manager, and his wife, professionally known as Augusta Millward; sister of Carrie, Bessie, and T. Arthur Ellis; niece of Louise, Sash, and William Millward, and Henry C. Ward; sister-in-law of Leslie Beaufort; *e.* in Leeds; was born and brought up in the profession; has played a long list of parts in such pieces as "The Right Man," "Rip van Winkle," "The Red Barn," "East Lynne," "Boer and Briton," "The Mockery of Marriage," &c. *Address*: 8, Woodsley View, Leeds, or A.A.

ELMER, Bessie, actress (lead and juvenile lead); *b.* London; *d.* of a solicitor; *e.* at Highbury; began career on the stage with a three years' engagement with Wilson Barrett, with whom she toured for seven months in America, understudying

important parts; four years' engagement with J. A. Atkin, playing every woman's part in "The Grip of Iron," followed by stock season at Leeds and heavy lead in his play, "The Bellringer"; toured with A. B. Cross as Kate Cregeen in "The Manxman"; Margaret in "For the King" and lead in "A Noble Outcast," with S. T. Pease; created lead in "A Royal Revenge," 1905; also played lead in "Driven from Home" and "The King of Crime," with J. H. Clyndes; has played in French with amateur companies. *Hobbies*: Reading and tennis (has won several club prizes). *Address*: 87, Highbury Hill, N. *Club*: A. A.

ELPHINSTONE, Montague, actor (juveniles); *b.* Essex, 1880; *s.* of H. W. Elphinstone; *e.* at Bancroft's School; entered as a pupil at the Ben Greet school of acting, 1897-8; made first public appearance in a performance at St. George's Hall as Sir William Gowar in "Trelawny of the Wells," 1898; went to South Africa as a lad with the 23rd Co. Imperial Yeomanry, and saw service in the Boer War; returned from the front with war medal with six bars; toured as Sir Harry Trimbleston in "Mice and Men," 1902; first understudy to George Alexander in "Old Heidelberg," and "If I Were King," and Peter Ranburg in "Love's Carnival," at St. James's, 1903 and 1904; Sir Harry Taplow in "His Majesty's Servant," and Earl Cambridge in "Henry V." with Lewis Waller at Imperial, 1904-5; understudied Forbes-Robertson in "For the Crown" at Scala, 1905; secretary to the Play Reading Society. *Address*. 12, Trafalgar Studios, Chelsea, S.W. *Club*: Green Room.

ELSIE, Lily, actress; commenced with chorus and small parts in the provinces; was selected by Frank Curzon and George Dance to play the Princess in "The Chinese Honeymoon" at the Strand, which she did for nearly the entire run of that piece; afterwards went for a short time on tour, and on returning to London was engaged by George Edwardes to play in "Lady Mad-

cap"; was transferred under the same management to "The Little Michus" at Daly's, 1905; went to Prince of Wales's to appear in "The Little Cherub," by Owen Hall, 1906. *Address*: Prince of Wales's Theatre, W.C.

EMERY, Pollie, actress; *d.* of Frank Emery, actor, producer, and manager of Prince of Wales's, Liverpool, Theatre Royal, Leicester, Theatre Royal, Bath, Theatre Royal, Eastbourne, and other theatres; sister of Louie Emery; niece of G. W. Anson; *e.* at Cambridge House College, Liverpool; prepared for the stage by her father, she first appeared professionally at Liverpool as Sarah Jane in "Nine Points of the Law"; has toured South Africa with B. and F. Wheeler; toured Australia and New Zealand with Williamson, Garner, and Musgrove; special engagements in Australia with Brough and Boucicault; eight months' season in America with George Edwardes in "Three Little Maids" (the part of Louisa being specially written for her); has played at most of the West End theatres during the last seven years; Keziah in "Lady Huntworth's Experiment" at Criterion; Bella in "Our Flat," at Comedy; Biddy in "His Majesty's Servant," and Earl of Cambridge in Waller; appeared as one of Cinderella's sisters at Drury Lane, 1905-6. *Hobbies*: Poker work, sculling, skating. *Address*: 7, Kenyon Mansions, Queen's Club Gardens, W.

EMERY, Winifred (Mrs. Cyril Maude), actress; *b.* Manchester; *d.* of Samuel Anderson Emery and *g.d.* of John Emery, actors; *e.* at private school in London; *m.* June, 1888, at Chapel Royal, Savoy, to Cyril Francis Maude; made first appearance on the stage at age of eight, in "The Green Bushes," at Liverpool, and played number of children's parts in drama and in pantomime until 1879, when real début took place at old Imperial Theatre, Westminster Aquarium, under management of Marie Litton; after an engagement with Wilson Barrett (to understudy Madame Modjeska) at Court

Theatre, was retained by Henry Irving to play in "The Bells," "Louis XI.," and "Richelieu" at Lyceum; then went to Toole's Theatre, and thence with Thomas Thorne to Vaudeville; returned to Lyceum, to understudy Ellen Terry, and twice visited America and Canada, frequently taking Miss Terry's place in the bills; has played at all principal London theatres, but since 1896 has been chiefly engaged at Haymarket under Harrison-Maude management; opened with her husband at Waldorf in "The Superior Miss Pellender," January, 1906; never reads press notices, and intensely dislikes being photographed or interviewed. *Favourite parts*: Lady Teazle in "The School for Scandal" and Beatrice in "Much Ado about Nothing." *Club*: Bath. *Address*: Waldorf Theatre, Aldwych, W.C.

EMNEY, Fred, comedian; *b.* Islington, 1865; nephew of Arthur and Fred Williams; *m.* Blanche Doris, 1895; *e.* at Latymer School, Islington; became connected with several amateur dramatic clubs while engaged in an accountant's office; made first professional appearance at Sadler's Wells, 1885, with the Nellie Farren Gaiety Company, in "The Ticket o' Leave Man," and a burlesque called "The Forty Thieves"; played in "Dorothy," 1887-9, "Captain Therèse," "The Baroness," "The Barrister," "The Bookmaker," "Joan of Arc," at Gaiety; was in Oscar Barrett's pantomime "Dick Whittington," at the Olympic; three pantomimes at the Lyceum; also in "Jaunty Jane Shore," "Gaiety Girl," "La Mascotte," "Madame Favart," "Gay Grisette," "All Abroad," "The Telephone Girl," "Regina, B.A.," "The Yashmak," "The Absent-Minded Beggar," "Girl from Kay's," "Véronique," "Lady Madcap," at Prince of Wales's, 1905; three years in pantomime at Drury Lane; also in pantomimes at Theatre Royal, Bradford, Bristol, Manchester, Birmingham (twice), and Liverpool (twice). *Favourite parts*: Prynne in "Sweet and Twenty," and the Nurse in "Sleeping Beauty," at Drury Lane.

Hobby: Gardening. *Address*: 2, Sidney Villas, New Malden, Surrey. *Club*: Green Room.

ERRIS, Fanny, descriptive comedienne; *e.* at private school in London and Paris; was trained for the legitimate stage by Sarah Thorne, at Margate, where she made her first appearance (as Ned, in "The World Against Her"); toured for two years in "Gentleman Joe"; Sophie Cotton in "The Foundling" at Terry's; Clara in Leonard Boyne's "Sporting Life" company; two and a half years in South Africa, 1898, playing principal comedy parts with George Edwardes's, Herbert Fleming's, De Jong's, and own companies; principal boy in "Admiral Jack," 1901; has played principal and second boy in various pantomime companies; while playing Pekoe at Elephant and Castle, 1898, was set on fire from a bunch-light, but was extinguished by chorus without interrupting the scene; was a member of the last company to play in Kimberley before the siege, and of the first to open after the relief; embarked upon the variety stage, 1903. *Address*: 79 Harpur Street, Bedford. *Agent*: Cadle.

ESDAIL, Arthur, actor; *b.* June 4th, 1857; *e.* King's College, Strand, and in France; originally engaged in journalistic work; was prepared for the stage by John Ryder while reading for the law; called to the Bar at Middle Temple, January 26th, 1884; played juvenile lead, character and leading parts in own companies on tour, and in stock business in most of the principal provincial theatres, 1887-1889; has since then fulfilled engagements with numerous provincial managers. *Address*: En route.

ESDAILE, Florence, vocalist; *b.* in Australia, 1875; first appeared in Williamson and Musgrove's comic opera company at the Princess Theatre, Melbourne, as a member of the chorus; was afterwards promoted to leading parts; after studying singing under leading Melbourne professors, came to London, 1897, and sang at Tivoli and other London

halls, as well as in the provinces; has appeared in several provincial pantomimes as principal girl; engaged by Warden and Mouillot for Princess Ivy in pantomime "Puss in Boots," 1905, at Theatre Royal, Dublin; at Broadway, New Cross, in pantomime "Puss in Boots," 1905-6; was booked ahead for four years from 1905 at principal London halls, for the Moss and Stoll tours and South Africa. *Address*: 57, Burton Road, Brixton, S.W.

ESDEN, Alice, actress (comedienne); *b.* London, of parents who were in no way connected with the theatre; made her first appearance at Theatre Royal, Bristol, in a subsidiary boy part; was for several years a member of William Duck's "Our Boys" companies, also playing in "Married in Haste," "Courtship," "Uncle and the Money Spinner"; appeared in pantomime at Bristol, Belfast, Newcastle, and (as principal boy) at Birmingham; Lord Woodleigh in "The Flying Scud"; Rosa Dartle in "Little Em'ly"; Lucy Brandon in "Fate's Decree," and Little John in "Giddy Godiva"; toured as Clara in "Nell Gwynne"; Bertie Patchouli in "The Babes," at Toole's, Sam Willoughby in Henry Neville's revival of "The Ticket of Leave Man"; toured for twelve months as Maggie Wilkins in "Human Nature"; Thames Darrell in a brief variety engagement in burlesque of "Jack Sheppard"; Minna in "Little Lord Fauntleroy"; immensely praised for her creation of Griff in Farjeon's novel of the same title at Surrey, and subsequently in America; Miss Sutton in "A Woman in the Case at the Court," Minna in revival of "Fauntleroy" at Wyndham's, 1902; Mrs. Beckett in "Gentleman Jack" at Avenue; long tour as Truly Hattinger in "Little French Milliner"; Mrs. Leadbetter in "Merely Mary Ann," with Charles Frohman. *Address*: A.A.

ESMOND, Henry V. (H. V. Jack), actor and dramatist; *b.* Hampton Court, 1865; *s.* of R. G. Jack, M.D.; *e.* privately, by tutors; *m.* Eva Moore, actress, 1891; first ap-

peared on stage in 1885; has played at a large number of the leading London theatres, and was for a considerable period with George Alexander at the St. James's, where he created several character parts, which secured very favourable notice from the critics; is the author of numerous successful plays, including "One Summer's Day" (produced at Comedy, 1897), "Grierson's Way" (Haymarket, 1899), "The Wilderness" (St. James's, 1901), "When We were Twenty-one" (Comedy, 1901), "My Lady Virtue" (Garrick, 1902), "Billy's Little Love Affair" (Criterion, 1903); is also author of "Rest," "Bogey," "The Divided Way," and "The Sentimentalist." *Address*: 21, Whitehead's Grove, Chelsea, S.W., or A.A. (of which he is a life member). *Club*: Green Room.

ESMOND, Wilfred (Michael Butler), tenor vocalist and manager; *b.* Dublin, 1849; *s.* of Joseph Butler, of Fontenoy, Bray, maltster; *e.* at Jesuit College, Dublin; originally intended for the brewing industry; studied for the stage in Dublin and London; made first appearance August, 1879, in "The Siege of Rochelle" as leading tenor with the Carl Rosa Opera Company; eleven years with Carl Rosa; several seasons with Sir Augustus Harris at Drury Lane; four seasons at the Royal Opera, Covent Garden; toured with grand opera in South Africa; subsequently took out own company with "Olivette" and other pieces. *Favourite part*: Miles in "The Lily of Killarney." *Hobby*: Cycling. *Address*: 16, Clifford's Inn, E.C. *Club*: Savage.

ESTY, Madame Alice, operatic prima donna; *b.* at Lowell, Mass., U.S.A.; *m.* July, 1892, to Alec Marsh, singer; *e.* at Boston, U.S.A.; never underwent formal preparation for the stage, but studied the operas in which she wished to figure and was found competent when the opportunity came for her to appear; made professional début at Belfast, Ireland, as Michaela, in "Carmen"; has played for three seasons in Royal

Italian Opera at Covent Garden; also at Metropolitan Opera House, New York, and at Drury Lane; Carl Rosa Opera Co.; Moody-Manners Co.; two most successful concert tours through Great Britain and Ireland, and a tour of Australia and New Zealand; appeared in a series of operatic selections at Coliseum, 1905. *Address*: 33, Clifton Hill, St. John's Wood, N.W. *Manager*: N. Vert, 6, Cork Street, W.

ESSEX-DANE, Miss (see Dane, Miss Essex-).

EVANS, Will (William Edward Evans), comedian; *b.* London; *s.* of Fred Evans, comedian; *e.* Chelmsford; *m.* Evelyn Poole; first appeared at Drury Lane, 1881, as an animal impersonator; has fulfilled engagements at Tivoli, Pavilion, Oxford, Canterbury, Paragon, Metropolitan and other "Syndicate" halls in London, and at all principal provincial variety theatres since 1890; employs no agent. *Address*: Laurel House, Laurel Road, Barnes, S.W. (Tele. 165 Richmond).

EVELYNE, Alma (Mrs. G. L. Bannerman), actress; *b.* London; *d.* of the late E. T. Smith, proprietor of Her Majesty's, Lyceum, and other West End theatres; *m.* G. L. Bannerman, barrister-at-law, 1889; nursed as a baby by the great Titians, Serjeant Ballantine, Bulwer Lytton, Phelps and many other famous callers at her father's house; commenced her professional career as a concert singer, making appearances at Crystal Palace, under August Manns, and at numerous promenade concerts in London and the provinces; while still a student was selected by Sir Augustus Harris as one of the eight pupils from the Guildhall School and the Royal College to accompany grand opera company on American tour to understudy parts in "Hansel and Gretel" and other works; has fulfilled engagements with Oscar Barrett, G. Brydon Phillips, Ben Greet, &c.; toured South Africa, 1899, with W. J. Holloway, playing various parts and singing the solos in "As You Like It," and

"The Sign of the Cross"; created Madame Jan in "The Fisher Girl," 1901; has powerful soprano voice (compass $2\frac{1}{2}$ octaves), is a brilliant pianist and an excellent accompanist, reading at sight; opened County Theatre, Reading, for Milton Bode, and Hippodrome, Stoke-on-Trent, 1904, by singing National Anthem. *Hobbies*: Music and cycling. *Address*: A. A.

EVETT, Robert, actor and vocalist; *b.* Warwickshire, 1874; received musical education at Marchioness of Hastings's chapel near Atherstone; first appeared on stage at age of nineteen, touring in the D'Oyly Carte provincial companies; London *début* at the Savoy Theatre in 1897, in the revival of "The Gondoliers"; created the part of Yussuf in "The Rose of Persia," 1899, Terence O'Brien in "The Emerald Isle" in 1901; afterwards taking part in a series of Gilbert and Sullivan revivals and in "Merrie England" (1902) and "The Princess of Kensington," by Basil Hood and Edward German; in 1903 appeared in "The Earl and the Girl," at the Lyric and Adelphi; leading tenor rôle in "The Little Michus," at Daly's, 1905; is a frequent and favourite singer at London concerts. *Recreation*: Cricket. *Address*: Daly's Theatre, W.

EVISON, Fred G., actor (character comedian); *b.* Milnethorpe, Westmorland, September 28th, 1871; *s.* of Hanson Evison, M.D.; *e.* at Heversham; on leaving school was placed in a land agent's office, but soon tired of the monotony of this occupation and sailed for America, where he was engaged successively as farmer, cowboy, navvy, bus-driver, bar-tender, waiter, purser, head steward, prospector, miner, constable, grocer's assistant, tramp, trapper and hunter, hotel-keeper, postmaster, commercial traveller, actor, newspaper correspondent, and jockey; while pursuing the latter occupation was generally smashed up and returned to England to settle down to the life of a fully-fledged actor; made first appearance at Revelstoke, British Columbia, 1897;

as a waiter in "Forget-me-Not," with McKee Rankin, the well-known American manager; has made one venture in management with James Willard, touring his drama, "In the Shadow of Night"; played the Old Postman in same drama for 1,500 nights. *Hobbies*: Snipe-shooting, golf, and philately. *Address*: c/o James Willard, 21, Castlenau Mansions, Barnes, S.W.

FABER, Beryl (Mrs. Cosmo Hamilton), actress; sister of C. Aubrey Smith; *m.* Cosmo Hamilton, editor of *The World*; commenced her theatrical career as a member of the Brighton Green Room Amateur Dramatic Club; was recommended by George Hawtrey to adopt the stage as a profession; has appeared in most of Pinero's plays and was the original Clarice in "The Masqueraders," and also played the character in Australia, where she toured for eighteen months; Elean in "The Second Mrs. Tanqueray"; Olive in "The Benefit of the Doubt"; Mrs. Cortelyou in revival of "Mrs. Tanqueray" at Royalty, 1901; created the part of Fanny Sylvain in "Iris," at the Garrick, 1903; took the Avenue Theatre in 1904, and produced "All Fletcher's Fault," by Mostyn Pigott; appeared in a special performance of "A Sense of Humour," at Comedy, January 7th, 1906, and at St. James's, in Pinero's "His House in Order," 1906; authoress with her husband of various plays and playlets. *Recreations*: Country life and riding. *Address*: South Sands, West Drayton, Middlesex.

FANCHETTE, Amy (Amy Vaile), actress (comedy and character parts); *b.* London, May 25th, 1861; *d.* of Joseph Vaile, wine merchant and freeman of the City of London; sister of Kate, Rosey, and Nellie L. Vaile; sister-in-law of Wm. Hargreaves; *m.* (1) Ernest Candin, 1882, and (2) Louis Joseph Nash, of Manchester, 1891 (died 1901); was prepared for the stage by the late John Meliana, and made her first appearance as principal dancer, at Lyceum; was principal dancer at Drury Lane with F. B. Chatterton; toured United

Kingdom with three sisters; principal boy at several leading West End theatres; retired from the stage for ten years on second marriage; in February, 1905, joined Minnie Palmer for a short tour as Mrs. Hatzell in "My Sweetheart"; engaged by George Edwardes to play in "The Little Michus" at Daly's, and in the autumn, 1905, played Mrs. Baldwin in "The Beauty and the Barge" with Cyril Maude; Mrs. Wake in "Dr. Wake's Patient" (Louis Calvert's tour), Christmas, 1905. *Hobbies*: Dogs and dancing. *Address*: 12, Danby Street, Peckham, S.E. *Agent*: Blackmore.

FARKOA, Maurice, actor and vocalist; *b.* in Smyrna, of Levantine parents; first came into prominence at Gaiety, 1892, in a succession of musical comedies at that house, among his earliest successes being his famous laughing song and "Gay Bohemia"; has since been chiefly associated with George Edwardes's productions; appeared for a brief period at Comedy, 1899, in "The Topsy Turvy Hotel"; in "Kitty Grey" at Apollo, 1902; and in "Three Little Maids" at Prince of Wales's, 1903; this was followed by a long tour through Australia and America in those and other pieces; on his return to London appeared at Prince of Wales's in "My Lady Madcap," 1904-5; sang at Empire, 1905; appeared in leading rôle in "The Little Cherub," Prince of Wales's, 1906; is frequently heard at St. James's Hall and other concerts and is a great favourite at At Homes. *Address*: 17, Royal Crescent, W. (*Tel.*, 2001 Western.)

FARQUHAR, Gilbert, actor; cousin of Lord Farquhar, and cadet of well-known family; began his professional career as Mr. Younghusband in "Married Life" in 1883, and Barker in "Uncle's Will"; after provincial training under Andrew Melville, manager of the old Bristol Theatre, he returned to London in 1885, playing first at the Novelty and next at the Court; another provincial tour followed, after which he appeared at the Olympic in "Alone in London," 1887; joined Vaudeville under Tom Thorne,

playing in *Sophia*, 1888; the first of his characteristic series of studies of old men was the fatuous nobleman, Attavanti, in "*La Tosca*" at the Garrick, 1889; since then has appeared at most of the leading West End houses, and has also toured in America with Charles Wyndham and others; has a facile pen, and has contributed largely to *Punch* and other journals (announced retirement from stage, 1906). *Club*: Reform.

FARREN, Sen., William, actor; *b.* London, 1825; son of William Farren; is the third in direct line to bear the same name; the first William Farren was born in 1725, and made his London *début* as Othello at Covent Garden in 1782; his son, William Farren, was born four years later, and followed in the footsteps of his father, who shared distinction with Garrick as an actor at Drury Lane; the second William Farren's first engagement in London was at Covent Garden, 1818, when he appeared as Sir Peter Teazle; he subsequently earned a high reputation in his profession, and his position was cordially recognised by his brother artists up to his retirement in 1855; William Farren III., the subject of this notice, was born in 1825, and made his first appearance at Haymarket (where his father had greatly distinguished himself in the character of Captain Absolute in "*The Rivals*," 1853); became a member of Buckstone's company, and was in the original cast of the famous plays, mostly by Tom Taylor and Stirling Coyne, produced there for the next fourteen years; in 1870, selected by Mrs. John Wood to represent Brizard in A. Daly's version of "*Frou-Frou*"; when "*Our Boys*" was produced at Vaudeville by Montagu, David James, and Tom Thorne, he was the original Sir Talbot Champneys, and for more than 1,100 consecutive performances never missed being at his post for a single night; this was followed by "*Our Girls*," in which he appeared as Josiah Clench; in 1887, in conjunction with H. B. Conway, started the Conway-Farren English Comedy

Company, which appeared at the Strand Theatre; in December of same year, played Digby Grant in a revival of "*The Two Roses*" at Criterion; Adam in "*As You Like It*," at opening of Shaftesbury, 1888; after more than a year's absence from the stage, reappeared at the Criterion in "*David Garrick*," 1890; was in "*A Gold Mine*," and "*The Book-maker*," during Nat Godwin's season at Gaiety; returned to Criterion to play Sir Harcourt Courtly in "*London Assurance*" (which part was originally taken by his father when the comedy was first produced in 1841); in 1891 he was again seen as Sir Peter Teazle, which was first played in 1777, with the first William Farren as Charles Surface. Has since retired.

FARREN, W., Jun., *s.* of the third William Farren; *b.* 1852; became an actor at the age of twenty-three; distinguished himself particularly as an impersonator of old men's parts; has supported Madame Modjeska, Mrs. Bernard Beere, Miss Genevieve Ward, Miss Wallis, Misses Mary Anderson, Kate Vaughan, Olga Nethersole, Minnie Palmer, and many other prominent stars in England, Australia, and America; toured America and Canada with Olga Nethersole in "*Magda*," as Schwartz; "*The Second Mrs. Tanqueray*," Cayley Drummle, and in "*The Labyrinth*" (adapted from "*La Dédale*," by W. L. Courtney), 1905. *Address*: 32, Cleveland Road, Barnes, S.W.

FAULKNER, Robert (Robert Samuel Burrow), actor; *b.* Durham, February 10th, 1879; *s.* of Rev. Dr. Burrow, late vicar of St. Andrew, Bordesley, Birmingham; *e.* at King Edward's School, Birmingham, and Sattley College; originally an electrical engineer; began on the lowest rung of the ladder, and for eighteen months starved in the smalls until he secured an engagement to play minor parts in "*Hoodman Blind*," at Grand, Birmingham, 1896; toured with Rollo Balmain 1896, Robert Arthur 1897, Wallace Davidson, 1898, J. K. Murray, 1899, J. T. Kimberley, 1900, J. P. Moore, 1901,

Ida Molesworth and Mark Blow, Kennedy Miller, &c.; two years with Arnold Bell in *répertoire*; created title-*rôle* in J. N. Whitbread's production of "Sarsfield," 1905. *Favourite parts*: Bishop in "Ben My Chree," and Mathias in "The Bells." *Hobbies*: All sports and electricity. *Address*: c/o *The Stage*.

FAWCETT, Anthony (Carré), actor; *b.* London, November 13th, 1869; *s.* of Louis Carré, doctor of medicine; *e.* St. Augustine's College, Ramsgate; studied as a sculptor at Brussels, and still pursues that art; first appeared on the stage at St. Albans, November 1st, 1900, as Dobson in "The Arabian Nights"; played numerous small parts for a couple of years; has since appeared as De Brizac in "The New Boy," François and Marquis de Mirpoix in "Monsieur Beaucaire," Forman in "Sherlock Holmes," George Fisher in "Are you a Mason?" &c. *Hobby*: Pen and ink sketching. *Address*: c/o *The Stage*, or *Era*.

FAX, Max (Fred C. Wilson), actor and dramatist; *b.* Manchester, May 12th, 1867; *s.* of James Harper Wilson, journalist, of Belfast; *e.* at Manchester Collegiate School; *m.* Evelyn Elliott; first appeared in small parts in stock season at Queen's, Manchester, 1879; obtained good experience as actor and stage manager; has latterly devoted himself solely to writing for the stage; suffered seriously through failure of Dumbell's Bank; nearly killed in Gateshead panic, and has had two narrow escapes from drowning (at Hull while boating, and at Millom while cockle gathering). *Hobby*: Photography. *Address*: 21, Dorset Road, Liverpool.

FEATHERSTONE, Vane, actress; *b.* London; was little more than a schoolgirl when she made her first appearance at the Olympic; subsequently appearing at the Royalty, Adelphi, and Haymarket in small *ingénue* parts, where she played under the name of Miss Vane; having passed through her apprenticeship she assumed her full cog-

nomen, and obtained an engagement in a leading provincial touring company, playing principal parts in the Robertson comedies; on returning to town she was for a short season at the Criterion; engaged by Charles Hawtrey to appear at the Globe as Edith Marsland in "The Private Secretary"; her success led to a three years' engagement, during which she played several light comedy parts, varied by those of a more serious description at *matinées*, notably in "The Spy" and "The Inheritance"; appeared at Toole's, the Criterion, and Comedy, where she played in "Nerves" and "Husband and Wife"; has since fulfilled several important London engagements, including Drury Lane autumn dramas under Arthur Collins, and seasons at the Adelphi; appeared in "The Country Mouse," Prince of Wales's, 1901; then with Charles Wyndham at the New, and on his American tour, on conclusion of which she appeared in "What Pamela Wanted," at the Criterion. *Recreations*: Reading and various outdoor amusements; takes an active interest in projects for the improvement of the lot of her fellow-workers on the stage, her "afternoon teas" at the Queen's Hall, in aid of the Theatrical Ladies' Guild, &c., being regular and remarkably successful functions of the London season. *Address*: 58, York Terrace, Regent's Park (*Tele.*: 2765 Mayfair; *Telegraphic Address*: "Playmate," London), or A.A.

FELSTED, Beatrice, actress (musical comedy); *b.* London; sister of Edward M. Hamilton; *e.* at private school, in London; made first professional appearance in small part in pantomime at Cardiff, 1891; joined Horace Lingard's comic opera company, 1892, playing various parts in "Falka," "Pepita," &c.; Fairy Queen in pantomime at Sheffield, &c., &c. *Address*: 106, Biddulph Mansions, Maida Vale, W.

FENTON, Frank, actor manager; *b.* Somerset, 1868; *e.* City of London School and Oxford; previously occupied as an artist; first appeared at Princess's, 1886, as a super; was

given a small part in "Hard Hit" at the Haymarket, 1887; toured as leading man until 1890; was then engaged as light comedian in "The Judge," at Terry's; played lead in "A Life of Pleasure," at Drury Lane, 1893; also in America; at Criterion with Charles Wyndham in "A Squire of Dames," 1894; was then for eight years with the Kendals at St. James's, on their American tour, and in the provinces. *Favourite part*: François Villon in "If I were King." *Recreation*: Riding. *Address*: 4, Park Place, St. James's Street, S.W.

FENTON, Ralph D., assistant manager; *b.* Houghton le Spring, 1883; *s.* of John Turnbull, engineer; *e.* Houghton High School, and originally engaged as tailor and cutter; four years at Houghton and Hetton Theatres on business staff; toured with Sydney T. Pease, in "For the King," 1903. *Recreations*: Cycling, riding, and all sports. *Address*: 10, Colliery Row, Fence Houses, Durham.

FÉRAUDY, DE, Maurice, French actor and dramatist, *sociétaire* of the Comédie Française, and professor at the Paris Conservatoire; *b.* at Joinville-le-Pont, Seine, France, in 1859; a pupil of the famous Got, he made his *début* on the Paris stage, in the rôle of Sosie in Molière's "Amphitryon," in 1880; has played the classical and modern *répertoires* with ever-increasing success; author of a dramatic version of "Brichanteau," from M. Jules Clarétie's novel, and appeared in the leading rôle of same version, at the New Royalty Theatre, London, at the beginning of 1906; in this impersonation and as Isidore Lechat in "Les Affaires sont les Affaires" he secured an extraordinary success. *Address*: 11 bis, Rue Pigalle, Paris.

FERNANDEZ, James, actor; *b.* St. Petersburg, 1835; made first appearance, at age of eighteen, at Queen's Theatre, Hull, 1853; two years later made his London *début* at the Queen's Theatre, Holborn; joined the old Surrey, 1856, with which house he was connected until

it was destroyed by fire in 1864; he then obtained an engagement at Astley's, and later on at the Lyceum; then followed three years touring; in 1871 went to the Adelphi and remained there for three seasons, after which he became associated with Chatterton and acted under his management at the Princess's and Drury Lane until 1878, when he joined Irving at the Lyceum to play in "Louis XI."; two years as Gaspard in "Les Cloches de Corneville" at the Globe, and then in the provinces; rejoined Irving, 1882, playing the Friar in "Romeo and Juliet," and Leonato in "Much Ado About Nothing"; again went to Drury Lane and took part in many dramas produced at that theatre, and as master of the Drury Lane Fund cut the Baddeley Cake on Twelfth Night, 1890; the same year appeared under Beerbohm Tree in "The Village Priest," creating the part of Jean Torquenie; David Ives in "The Dancing Girl," 1891; his last appearance under Beerbohm Tree's management was at His Majesty's in 1905, when he played the part of the Advocate in "A Man's Shadow," and proved that he had lost little of his old force and dramatic intensity; is secretary of Drury Lane Fund. *Clubs*: Garrick, Green Room (of which he is an original member).

FERRERS, Helen, actress; *b.* "Formosa," Cookham, Berks.; sister of Miss Fortescue; served her apprenticeship to the stage with F. R. Benson, first appeared with him in 1890; after several tours with Benson and with her sister, playing every sort of part from low comedy to tragedy queens, she came to London, where she has remained practically ever since; appeared at Vaudeville with Weedon Grossmith in "The Ladies' Idol," 1895; played in "The Notorious Mrs. Ebbsmith" at Garrick with John Hare in the same year; about six months with Wyndham at the Criterion, and then at the Court, playing Mrs. Huntly in "Sweet Nancy," 1896, appearing at Globe in the same year in "Miss Francis of Yale"; then in

a revival of "Sweet Nancy" at Avenue, followed by another engagement at Criterion; she joined Beerbohm Tree at His Majesty's, 1899, playing Lady Faulconbridge and Constance (in the absence of Julia Neilson) in "King John"; at the end of the season she crossed the road to the Haymarket, appearing in "Frocks and Frills" and "The Second in Command"; returned to His Majesty's, 1903, where she was allotted important parts in "Resurrection" and in "Flodden Field"; supported E. S. Willard at St. James's in "The Cardinal" and "The Professor's Love Story"; with Charles Frohman, 1904, in "Captain Dieppe" at Duke of York's; afterwards went to Criterion to take up part of Lady Pangbourne (and subsequently of Mrs. Mulholland) in "The Duke of Killiecrankie"; rejoined Harrison and Maude at Haymarket, 1905, to play Mrs. Mellor in "Everybody's Secret"; with Lewis Waller at Imperial in the "Perfect Lover," Autumn, 1905. *Address*: 41, Eaton Terrace, Eaton Square, W.

FIELD-COLLIER, Isabel M. (see Collier).

FIENNES, Sydney (Cowley Polhill), actor (juveniles, heavies, character comedy); *b.* Northampton, August 1st, 1877; *s.* of R. Cowley Polhill (actor and business manager), and E. Barrow, actress; *b.* of Eve Cowley Polhill; *e.* privately at Hammersmith and Chiswick; first appeared professionally November, 1888, as a boy in "Claudian" at Princess's, with Wilson Barrett; two years with "Little Lord Fauntleroy"; 2½ years with "Queen's Evidence"; 4½ years with W. H. Hallatt; also toured with "The Iron Maiden," "Is Life Worth Living?" "When London Sleeps," "Lights of London," "Two Little Sailor Boys," "The New World," &c.; at Crowste's Circus, Scarborough. *Address*: 96, Stoke Old Road, Harts-hill, Stoke-on-Trent.

FILIPPI, Rosina (Mrs. H. M. Dowson), actress; *b.* at Venice, 1866; *d.* of Filippo Filippi, musical critic,

and Vaneri Filippi, professor of singing at the Conservatoire, Milan; *g.d.* of M. Colmache, secretary to Talleyrand; *e.* privately, and at schools in England; *m.* H. M. Dowson, 1891; prepared for stage by Hermann Vezin, with whom she studied for two years, teaching the piano meanwhile to meet her theatrical expenses; first appeared in 1883, at a *matinée* given by the late Miss le Thiere, as Mary Davey in "Dr. Davey"; her first engagement was with F. R. Benson, in 1884; later she appeared in "Princesse Georges" with Mrs. Langtry, and then rejoined the Benson Company; she next joined Beerbohm Tree in "The Red Lamp," subsequently going on tour in "The Arabian Nights"; after this she fulfilled a four-years' engagement at the Court, playing a large variety of parts; then she married, afterwards playing in "The Old Lady," at the Criterion; "Trilby," at the Haymarket; "Sapho," at the Adelphi; "Quality Street," at the Vaudeville; "Billie's Little Love Affair," at the Criterion; and in "The Catch of the Season," at the Vaudeville, in which she appeared for the greater part of its lengthy run; she has also filled important rôles in several of the Court productions under Vedrenne and Barker, and appeared with Beerbohm Tree in the revivals of "The Enemy of the People," at Haymarket, 1905-6; has written and produced several fairy pieces for children, and also more serious work for the stage; occupies a considerable portion of her time in teaching for the stage at Mr. Tree's Academy and elsewhere. *Address*: Vaudeville Theatre, Strand, W.C.

FINCK, Herman (Herman von der Finck); *b.* London, 1872, of German descent; his father was conductor successively at Drury Lane and at Gaiety; commenced playing in theatre orchestras when only fourteen; learned orchestration under the late Edward Solomon; has been connected with Palace, Shaftesbury Avenue, since it was opened as a variety theatre in 1888; acting as

pianist, violinist, and sub-conductor, under the late Alfred Plumpton (from whom he received most valuable assistance), at whose death in 1900 he succeeded to the conductor's seat; has written numerous songs and pieces for orchestra and piano. *Address*: Palace Theatre, Shaftesbury Avenue, W. *Club*: Eccentric.

FIRMIN, Dorothy, actress, singer, and dancer; *b.* New Cross, October 19th, 1888; *d.* of Henry Firmin, artist in glass painting; received her education at Wilton Lodge, New Cross; studied singing with Rose Moss, and dancing with R. M. Crompton; made first appearance in a one line part in pantomime at Crown Theatre, Peckham, 1899; played Alice in "Alice in Wonderland," and Ariel in "The Tempest" at Court; Tom in "The Water Babies" at Brighton, "Red Riding-Hood," at Coronet, 1904-1905. *Hobbies*: Riding, painting, reading, and animals. *Address*: 17, Pepys Road, New Cross, S.E. *Agent*: Kelson Trueman.

FIRTH, Edwin, actor (character) and author; *b.* Landermere, Essex, January 2nd, 1869; *s.* of Edwin Firth, 5th Dragoon Guards; *e.* at military school; was first introduced to the stage as a boy member of the 5th Dragoon Guards' Regimental Dramatic Club, and made first appearance at age of seven at Cahir, Tipperary, in a club performance; after serving for time in the Army, and subsequently in the Civil Service, adopted the stage professionally; has played heavy lead in "The Night Mail," "The Octoroon," "The Fenian," "Ticket of Leave Man," &c.; character part in "The Two Orphans"; Hassan in "Secrets of the Harem"; Blake in "In the Ranks"; Barnard in "The Road to Fortune"; heavy lead in "Carl the Clockmaker," "Shadows of a Great City," "Drama of Life," "Otto the Outcast," &c.; author of "A Fight for Fortune" (four-act drama), also "Tit-for-Tat," "Experientia Docet," "Brother Jack," &c. produced at Inverness, 1900. *Hobbies*: Golfing, walking, fishing. *Address*: Great Bentley, Essex.

FITCH, Haidee, child actress and speciality dancer; *b.* Brixton Hill, February 27th, 1892; learnt stage dancing with Rose Tyrrell, and first appeared as a solo speciality dancer in pantomime at Kennington Theatre (Robert Arthur), December, 1901; has played Nana in "Drink" with Charles Warner, 1903; Will o' the Wisp in "Blue Bell in Fairyland" with Murray King, 1903; title rôle in "The Little Vagrant" and Violet Willis in "A Rake's Wife," 1904; speciality dancer with Graham Falcon at Alexandra Palace pantomime, 1904-5 (re-engaged for 1905-6). *Address*: 15, Plato Road, Brixton, S.W. *Agent*: Philip Nolan.

FITZGERALD, Aubrey, comedian; *b.* 1876 at River View, Abbey, Co. Kerry, Ireland; *s.* of Gerald Richard Fitzgerald, J.P., M.D.; first appeared, without previous training, at Pier Theatre, Folkestone, December, 1892; regards as principal event of his career his arrest in South Wales in 1893 on charge of having no visible means of subsistence. *Favourite part*: Percy Fitz-Thistle, in "The Girl from Kay's," at the Apollo. *Hobbies*: Hunting and racing. Confesses to being "one of the ugliest actors on the stage." *Address*: 4, Park Lane, W., or "The Palace of Truth," Maidenhead. *Clubs*: Sports, Walsingham, and Green Room.

FITZGERALD, Edward, actor and business manager; *b.* 1876, Dublin; *s.* of Dr. C. E. Fitzgerald, Surgeon Oculist to the King in Ireland; *e.* Uppingham School and Dublin University; *m.* Mona Harrison, 1901; first appeared with F. R. Benson at Liverpool; his principal engagements have been with Edward Compton, 1897-8; His Majesty's Theatre, 1898-9; Edward Compton, 1899-1901; Imperial Theatre, with Herbert Waring, 1901; Harry Paulton, in "Niobe," 1901-2; went to U.S.A. under Richard Mansfield, 1902-5; returned to England, June, 1905, as business manager to Charles Hawtrey. *Recreations*: Golf, tennis, billiards. *Address*: 60, Haymarket. *Club*: The Players', New York.

FLINN, Kate, vocalist and professor of singing and voice production; *b.* Ireland; *m.* Basil Dawson, dramatic and musical agent; was for many years a leading singer at the principal concert halls of London and provinces; appeared in opera at Covent Garden and Drury Lane, also in light opera; is now principally occupied in training pupils for concert and operatic stage; her teaching connection is very large, and she has pupils at Lyric, Daly's,

reports were incorrect, and having recovered from a severe illness, he has reappeared in a *Revue* at the Folies Bergère. *Address*: 247, Rue St. Honoré, Paris.

FORBES-ROBERTSON, J. (see Robertson, J. Forbes-).

FORBES, Athol (see Philips).

FORBES, Norman (Forbes-Robertson), actor; *b.* London, 1859; *s.* of John Forbes-Robertson, of Aberdeen, art critic and journalist; brother of J. Forbes-Robertson; *e.* at London University School; prepared for the stage under Samuel Phelps, the eminent tragedian; appeared as Sir Henry Guildford in "King Henry VIII.," at the age of sixteen; later on, played at Old Court Theatre and Opéra Comique under management of Charles Matthews; at Drury Lane, 1877, in a drama entitled "England"; returned to the Court, and made his first decided success as a character actor in part of Moses in "Olivia"; joined Haymarket Company, which at that time included the manager, Buckstone, Sothorn, J. S. Clarke, and Adelaide Neilson, remaining there until 1879, when he was engaged by Irving to appear at Lyceum in "The Iron Chest," and afterwards in "The Merchant of Venice"; joined Wilson Barrett, 1880, and later on was associated with Madame Modjeska; then followed a second engagement with Irving, which lasted five years, appearing in many leading Shakespearean parts; appeared at St. James's, 1888, in W. S. Gilbert's drama, "Bransingham Hall"; a visit to America with Mr. and Mrs. Kendal occupied 1889; reappeared in London, 1890 with Mrs. Langtry in "As You Like It"; joined the ranks of actor-managers towards the end of 1890, and acquired a long lease of Globe, where he produced "All the Comforts of Home" and "The Parvenu"; the season was not successful, and after ten weeks the house was closed was re-engaged by Irving for the part of Cloten in "Cymbeline" and then appeared at some of the leading West End houses as well as in the provinces, where he made his notable success as Shy



Sarony.

NORMAN FORBES.

Gaiety, Drury Lane, and other theatres, many of whom have achieved considerable success. *Address*: 57, Great Marlborough-street, W.C.

FOOTIT, George, clown; *b.* at Manchester, 1864, son of a circus director; first appeared in London at Hengler's Circus; afterwards played in France, Spain, Holland, and Belgium; has for several years been the principal clown at the Nouveau Cirque, Paris, where he is an immense favourite. It was recently variously reported that he was insane and dead; fortunately, both

lock and also as Dr. Primrose in "Olivia" during Sir Henry's illness; his next venture as a manager was with his own play, "The Man in the Iron Mask," which he produced at Adelphi, 1899, with great success; engaged by Beerbohm Tree to play Sir Andrew Aguecheek in "Twelfth Night," at His Majesty's, 1902; in 1904 he appeared at the Lyric as Shylock to Miss Ellen Terry's Portia, his performance being received with enthusiasm by the Press and public; was young Gobbo in Arthur Bouchier's production of "The Merchant of Venice" at the Garrick, 1905. Besides "The Man in the Iron Mask," which was his most successful play, he has written "A Secret Attachment," "Quid Pro Quo," "The Blue Coat Boy," &c., and, with the Hon. Stephen Coleridge, a dramatic version of "The Scarlet Letter," in which he played Robert Chillingworth. *Recreations:* Fencing and tennis. *Address:* 42, Bedford Square. (*Tele.* 2647 Central.) *Club:* Garrick.

FORDHAM, Edward King, actor; b. Ashwell, Herts, 1881; s. of E. Snow Fordham, Metropolitan police magistrate; e. at Harrow School and Trinity College, Cambridge; was president of the Footlights Club while at Cambridge, and played leading parts in the May Week burlesques at the New Theatre, Cambridge; first appeared professionally in March, 1903, in "Old Heidelberg" at St. James's, having speaking part (of one line) as a student; toured with St. James's company in autumn, 1903, with "Old Heidelberg" and "If I were King"; Paul von Ramberg in "Love's Carnival" with George Alexander, February, 1904; understudy in "'Op o' Me Thumb" and "Saturday to Monday" at St. James's, March, 1904; Mirabel in "The Way of the World" and Jasper in "The Knight of the Burning Pestle" at Royalty, autumn, 1904; Bobby Blessington in "John Chilcote, M.P.," at St. James's, May, 1905; Stephano in "The Merchant of Venice" at Garrick, autumn, 1905. *Hobbies:* Going to the theatre, and tennis.

Address: Elbrook House, Ashwell, near Baldock, Herts. *Club:* Bath.

FORDYCE, Vera, actress; trained for the stage by Miss Sarah Thorne at Margate; appearing in "The Lady of Lyons" with Cosmo Stuart; after finishing her probation, was engaged by Sarah Thorne as second girl in pantomime of "Robin Hood"; engaged by Henry Dundas as understudy of leading lady in "The Derby Winner," taking up the part at half an hour's notice; engagements in stock season followed with Thomas Sydney, whom she played such rôles as Mary Blenkarn in "The Middleman," Hattie in "Niobe," Ruth Rolt in "Sweet Lavender"; engaged by Ben Greet for Berenis in "The Sign of the Cross," which she played with great success for two years; with Annie Hughes in tour of "Sweet Nancy"; with the late C. W. Garthorne as Alice in "The Colonel," had a brief engagement with A. E. Drinkwater; toured with Frank Thornton in "Facing the Music," and afterwards toured Australia with same management in his comedy *répertoire* company, including "The Private Secretary," "Charley's Aunt," "A Little Ray of Sunshine," "Sweet Lavender," and "The Strange Adventures of Miss Brown." *Address:* A.A.

FORSYTH, Neil, opera manager; was for some years one of the trusty lieutenants of Sir Augustus Harris at Drury Lane; on his death became secretary of the Royal Opera Syndicate at Covent Garden, and by his tact and business ability has largely conducted to the brilliant success of that enterprise; joint manager with his brother-in-law, Frank Rendle (who was a brother-in-law of Sir Augustus Harris), of the Covent Garden Fancy Dress Balls, since 1897; in 1905, the partners engaged the San Carlo Opera Company (with the assistance of Madame Melba and other stars) for an autumn season of opera at Covent Garden, which was extremely successful; in recognition of his organisation of gala perform-

ançes in honour of foreign royalties, the King appointed him a member of the Victorian Order, 1905; has received decorations from the President of the French Republic and the Kings of Spain and Portugal; was entertained at dinner, 1904, by the musical critics of all the leading papers, in recognition of the manner in which he had facilitated their labours. *Address*: Royal Opera House, Covent Garden, W.C.

FORTESCUE, Miss, actress; *b.* Worcester, 1864; *è.* Germany; sister of Helen Ferrers; first appeared at Opera Comique as Lady Ella in "Patience," migrating with the company to the Savoy, where she appeared in "Iolanthe"; after her action for breach of promise against Lord Garmoyle, afterwards Earl Cairns (from whom she obtained £5,000 damages), she forsook comic opera, and in 1884 accepted an engagement with Cecil and Clayton at the Court to play in "Dan'l Druce," by W. S. Gilbert; afterwards at Strand in a revival of "Our Boys"; toured "Pygmalion and Galatea" with her own company; appeared in "Gretchen" and "Moths" at the Globe, 1886; the same year sailed for America and successfully toured through the United States; returned to London, 1887, opening in "The Blue Bells of Scotland" at the Novelty, and next year appeared in the principal female part in "A Run of Luck" at Drury Lane; again went on tour, and in 1890 returned to the Grand, Islington, with a production of "As You Like It"; among the other parts which she has impersonated are the heroine in "The Notorious Mrs. Ebbsmith," Vera in "Moths," Gilberte in "Frou Frou," Julia in "The Hunchback," Pauline in "The Lady of Lyons," Lady Teazle, Hypatia, and Stephanie in "Forget-me-Not"; in 1899 she played the part of the Duchess in "The Gay Lord Quex" with John Hare at the Globe; has since toured with her own companies. *Recreations*: Visiting art galleries and the collection of pictures and *bric-à-brac*. *Address*: St. Ermin's Mansions, Westminster, S.W.

FOSS, George R., producer and actor; *b.* Dover, November 25th, 1859; *s.* of Edward Foss, J.P., solicitor; *b.* of Charles Fulton; *m.* Winifred Fraser; *e.* at Marlborough College; first decided to become an artist, but ultimately entered Henry Neville's dramatic studio, under Fred Gartside, and studied for the stage; formally entered the profession in 1881, playing utility part in stock season at Southend; was selected by Mr. Gartside to direct "On Guard," "For Her Child's Sake," and other plays; joined Wilson Barrett at Princess's, 1883, and played in "Hamlet," "Claudian," and other productions there; toured with John Hare and the Kendals, Kate Vaughan, and Hermann Vezin, playing a round of Shakespearean parts (including Othello, which he undertook at eight hours' notice); Abbé Dubois in "A Village Priest" and Shakespearean parts with Ben Greet, 1891; has played an enormous number of parts in London and provinces, including Pygmalion, Moustas, Spreadbrow, the Judge in "Swordsmen's Daughter" at Adelphi, Dancaire in "Carmen" at Gaiety, Andread in "Sporting Life" at Shaftesbury, and James Brett in "The Great Ruby" at Drury Lane; is best known in London as a producer; was stage manager at Avenue, Terry's, Opera Comique, &c.; has stage managed and produced "Scarlet Letter," "Arms and the Man," "Doll's House," "Hedda Gabler," and other Ibsen plays, "Mrs. M.P.," and "Cousin Jack"; produced "Blot on the Scutcheon," "Stratford," and other works for the Browning Society; produced "Merry Wives" (1896), "Twelfth Night" (1900), "Much Ado" (1901), "Two Gentlemen of Verona" (1902), "Merchant of Venice" (1903), and "As You Like It" (1904), for the O.U.D.S.; helped to form the Society of Dramatic Students; instructor and stage manager at Neville's Dramatic School. *Favourite parts*: Guilbert in "Colombe's Birthday," and Mercutio. *Address*: Neville's Studio, 524, Oxford Street, W.

FOSTER, Edward, resident manager

Bordesley Palace Theatre, Birmingham (Moss Empires, Ltd.); *b.* Cork, 1876; *s.* of Major Fredk. Foster, Royal Marine Artillery; *m.* Bertha Beer (daughter of Alfred Beer, J.P., ex-Mayor of Canterbury), January 10th, 1903; *e.* at Christ's Hospital, and in France and Italy; was destined for the Army, but his eyesight proved an obstacle, and he was placed in one of the branches of the National Provincial Bank; held posts in banks at Birmingham, in Florence, and Calcutta, during a period of 11 years, being promoted to position of cashier in latter city; becoming tired of a sedentary life, he took advantage of a visit of the Dallas Répertoire Co. to Calcutta, and was put into "The Belle of New York," at two days' notice, to play Blinky Bill; travelled through China, Japan, Straits Settlements, Manilla, &c., with this combination, playing in seven musical comedies, as well as in drama and comedy; appointed assistant-manager at Holloway Empire by Oswald Stoll, 1901; transferred to Stratford Empire in similar capacity in following year; appointed resident manager Bordesley Palace, September, 1903. *Hobbies:* Cycling, football, shooting, and gymnastics. *Address:* Bordesley Palace, Birmingham.

FOSTER, Vivian (Foster Hall), humorist, ventriloquist, and conjuror; *b.* Horncastle, Lincs.; *s.* of Rev. Joseph Hall, late Rector of Shirland, Derbyshire; *e.* at Derby School and originally engaged as a tutor; *m.* Edith Tudor Thomas, *d.* of Rector of Llanwrhyd, South Wales; first appeared as a reciter (amateur) at the age of seven, declaiming "My heart is in the coffin there with Cæsar," while totally ignorant of the position of his own heart; later on appeared as a lightning calculator; humorist and speciality entertainer with The Dominoes, Bohemian Entertainers, Lloyd-Morgan Entertainers, Pall Mall Concert Party, and other combinations; proprietor of the London Merry Mascots; fully booked up every summer, touring piers, &c., with own company or

giving humorous recitals; has been in a railway accident, smashed up at football, injured at cricket, thrown by a horse and bitten by a dog, and still lives to render "the Foster laugh" famous. *Hobby:* Cricket. *Address:* 39, Woburn Place, Russell Square, W.C., and 12, Hanover Crescent, Brighton.

FRAGSON, Harry (Harry Potts), variety artist, author and composer of French *chansons*; *b.* London, 1869; *s.* of a yeast merchant; went to France at the age of twenty, and remained there, with the exception of a three-days' visit in 1895, until 1905, when he returned to his native country to fulfil an engagement in pantomime at Drury Lane; after some years' residence in France he became more French than most Frenchmen, speaking and writing the language to perfection; going to Paris, he sang some of Paulus's songs to M. Blavet of *The Figaro*, who invited him to meet the Coquelins, Mounet-Sully, and Réjane; was cordially praised by Coquelin *ainé*, who gave him an introduction to the manager of "La Cigale," at Montmartre, where he made his appearance; he soon became a star of the first magnitude at the Folies Bergères and other Paris music halls; has written and composed over 200 songs, many of which have met with phenomenal success in France; played Dandigny in "Cinderella," at Drury Lane, 1905 (the part being specially written for him by Sir Francis Burnand and J. Hickory Wood), introducing several songs of his own composition, and scoring an immense success; engaged by M. Gaston Mayer to appear, with May de Sousa, at the conclusion of the pantomime, for a ten weeks' season at the New Royalty Theatre, in a two-act operetta by M. de Féraudy. *Address:* Theatre Royal, Drury Lane, W.C.

FRANCIA, Leopoldo (of the Boccaccios), Italian singer and instrumentalist; *b.* Omega, Italy, September 12th, 1875; *s.* of Ferdinando Francia, captain Italian Army and military band conductor; *m.* 1896

to Florence Shepherd; *e.* Conservatoire of Music, Milan; first appeared at public concerts in Italy (as a mandolinist) when six years old; made first appearance in England at Crystal Palace Saturday Concerts, 1894; St. James's Hall, Queen's Hall (own recital) and principal European cities; appeared before Queen Margherita of Italy, 1891, at Genoa, and before present Queen of England, when Princess of Wales, at Kensington Palace, 1899; gold medallist Italian competition for mandoline at Genoa, 1892; composer of over 500 compositions for the mandoline, including "The Method," dedicated to the Queen of Italy, English edition published by Dallas, 415, Strand. *Agent*: Cadle.

FRANCIS, Nelson, manager and secretary Empress Theatre of Varieties, Brixton, since December, 1902; *b.* Woolwich, November 15th, 1852; *s.* of an Army officer; *f.* of Little Maudie Francis; *m.* Jenny Barry, niece of the late Helen Barry; *e.* at King William's College, Castle-town, Isle of Man; was for some years engaged as bookkeeper in a merchant's and banker's office in the City; won amateur feather-weight boxing championship in 1871 and 1872; has also won over fifty prizes for billiards, swimming, and boxing. *Address*: Empress Theatre, Brixton, S.W.

FRANKS, Wilfrid, general and business manager; *b.* Liverpool, March 8th, 1872; *e.* at Liverpool, Bath and London; first appeared on the stage in a stock company in London, at the age of 15, playing small parts and stage managing; has toured provinces, either as comedian, or as stage or business manager, with "Sowing the Wind," "A Prodigal Daughter," Haviland and Laurence's Shakespearean company, "The Eleventh Hour," "A Bunch of Violets," "A Pair of Spectacles," "The Span of Life," &c., &c.; business manager at Princess's, 1902, Court, 1903, and George Dance's companies, 1902, 1903, 1904; Court, 1905. *Address*: 9, Tennyson Mansions, West Kensington, W. *Club*: A. A.

FRASER, Agnes (Mrs. Walter Passmore); *b.* in Fife; after a brief experience of the incomplete pleasures of touring, came to London, and presented herself at Savoy, where she was given the task of understudying Isabel Jay, whom she succeeded, 1901, as *prima donna* at that theatre; appeared in the leading part in "The Emerald Isle," by Basil Hood and Edward German, in which she created a most favourable impression; and was equally successful in subsequent revivals and productions at the home of English comic opera; when the Savoy was closed by Mrs. D'Oyly Carte, she accompanied her husband and other members of the company to the Adelphi, where they appeared in 1903 in "The Earl and the Girl"; subsequently went to the Lyric in the same piece, after which she played the principal female part in "The Talk of the Town." *Address*: c/o *The Stage*, or *Era*.

FRASER, Margaret Campbell, actress (comedy and musical comedy); *d.* of Captain W. T. Fraser, late of the Black Watch; studied stage dancing with R. M. Crompton, L. Thurgate, and Mlle. Marie of the Alhambra; made her first appearance professionally in 1893, as a member of the chorus in "In Town" at the Gaiety; American tour with "A Gaiety Girl," 1895; "An Artist's Model" and "The Geisha" at Daly's; "My Girl," "The Circus Girl," "A Runaway Girl," "The Messenger Boy" at Gaiety; "Bluebell in Fairyland" at Vaudeville, 1903; understudy to Irene Vanbrugh in "The Admirable Crichton" at Duke of York's, 1904; Cynthia in "Little Mary" at Wyndham's, 1903. *Hobbies*: Shooting and motoring. *Address*: 51, York Terrace, Regent's Park, N.W.

FRASER-BRUNNER, Queenie (formerly known as Lizzie Webb), actress (juvenile leads or waifs); *b.* Tunbridge Wells; *d.* of the late William Webb (actor and scenic artist), and the late Lizzie French (leading actress); *m.* William Fraser-Brunner (formerly general manager with Douglas Bruce, and Walter Melville,

and latterly with Fred Melville), March 3rd, 1896; prepared for the dramatic profession by her parents; starred at the Britannia, Hoxton, with Sarah Lane, in children's parts in "Hoodman Blind," "Queen's Evidence," "Lights o' London," &c.; original Little Outcast at Grand, Islington, and tour; original City Outcast (played over '600 nights); Nat in "Defender of the Faith," with Stanley Hope; played one of the title parts in "Two Little Heroes," with Dottridge and Longden; Lara in "Otto the Outcast," Lena in "Carl the Clockmaker" with Harry Starr, 1904-6; now playing leading parts. *Address*: 15, Keswick Street, Chorlton-on-Medlock, Manchester.

FREEAR, Louie; *b.* London, of Irish parents, 1873; appeared at a very early age as "Baby Freear, Character Artiste," afterwards playing in pantomime with Lord George Sanger; joined Moore and Burgess Minstrels and sang ballads (with her brothers) as "Baby Louis Freear"; became a member of a juvenile opera company and sang in "La Fille de Madame Angot"; returned to Sanger and pantomime, playing in "Dick Whittington," "Boy Blue," &c.; joined the Midget Minstrel Company of B. Soane Roby, playing an infinite variety of parts; joined her brother's company, known as "Freear's Surprise Party," and went to South Africa; on return to England, became a member of one of Ben Greet's *répertoire* companies, playing, among numerous other parts, Puck in "A Midsummer Night's Dream," a rôle which she afterwards played with Beerbohm Tree when he revived the play at His Majesty's in 1899; after being in pantomime at Nottingham, appeared in "The Gay Parisienne" at the Duke of York's, 1895, in which she secured her first big London success as the "Slavey," with her inimitable song, "Sister Mary Jane's Top Note"; appeared in "Oh, Susannah!" at Royalty, 1899; after touring own company with "Boy Bob," was engaged by Frank Curzon to play in "A Chinese Honeymoon" at the Strand,

1902, and appeared in the piece for the greater part of its very lengthy run; since then has sung at leading London music halls; toured sketch "The Marchioness," by B. Soane Roby, 1905. *Address*: 65, Beaufort Mansions, Beaufort Street, S.W. *Agent*: B. Soane Roby, 14 Whitcombe Street, W.C. (Tele. 7532 Ger.)

FREELAND, Frank (Joseph Mulligan), actor, singer, and instrumentalist; *b.* Manchester May 8th, 1847; *s.* of Bernard Mulligan, commercial traveller, of Armagh, Ireland; father of Nellie Freeland; was first attracted towards a dramatic career through playing in regimental dramatic club at Eastney Barracks, Portsmouth, while serving in the Royal Marine Artillery; left the Queen's service to become an actor, first appearing professionally as utility man at Old Queen's, Manchester, with F. B. Egan; subsequently played for a season with Weston at Theatre Royal, Bolton, followed by five years' stock at Theatre Royal, Manchester, acting with Charles Matthews, Charles Dillon, Barry Sullivan, Miss Bateman, Edmund Falconer (touring with the latter as Black Mullins in "The Peep o' Day"); toured for four years with own combination in "Freeland's Familiar Faces," appearing at all the principal variety halls; toured Great Britain and United States, as lecturer and custodian of Lord Shrewsbury's collection of torture instruments from Nuremberg. *Hobby*: Scribbling. *Address*: 154, Robertson Street, Clapham, S.W.

FRENCH, Pauline, actress; *b.* in California, U.S.A.; *d.* of Moses and Theresa Schrank French; *e.* San Francisco; prepared for the stage under Augustin Daly, in New York; made her first professional appearance in San Francisco, September 21st, 1895, as Celia in "As You Like It"; played Rosalind in "As You Like It" at Leland Stanford University, California; Lady Constance in "The Geisha" and Charlotte in revival of "The Magistrate" at Daly's Theatre, New York; Diana in "The Lottery of Love" and Angelica in "A Night Off" with

Henry Dixey's Co., in U.S.A.; Lady Plimdale in revival of "Lady Windermere's Fan," at St. James's, 1904-5; Duchess of Carbondale in "On the Quiet" at Comedy, 1905, and Criterion (New York City), 1905, &c. *Address*: 54, Redcliffe Square, S.W.

FRERE, Gladys Bartle-, actress (juveniles, character, and special parts); *b.* Walton-on-the-Hill, Liverpool; *d.* of Rev. George Bartle, D.D., D.C.L., LL.D., clergyman and author; sister of Marie De Roos (wife of Conway Wingfield); *e.* privately at home; made first appearance at Croydon as juvenile lead; has played all kinds of parts in all kinds of pieces; has a great gift for taking up a part at short notice, and has several times thoroughly earned the title of "The Emergency Actress"; is a very quick and accurate study, and reliable in emergencies; has before now gone on in an impromptu front scene and kept things going while the leading lady was recovering from an attack of hysteria; Associate of Trinity College, London; composer of "The Xylophone Polka," &c. *Address*: 10, Prima Road, S.W.

FROHMAN, Charles, theatrical manager; *b.* Sandusky, Ohio, U.S.A., June 17th, 1860; younger brother of Daniel Frohman; is a confirmed bachelor; received his early education in the town of his birth; went to New York, when twelve years of age, to join his eldest brother, who was then a reporter on the staff of the *New York Tribune*, and through his influence secured a night clerkship on the staff of the same paper; at this time he attended a school in Fifth Street, near First Avenue, during the daytime, and at nine o'clock every evening he began work in the office of the *Tribune*, where he remained until four a.m., and then walked 2½ miles to his home, and slept until eight, by which time he was roused for morning school; confesses that his boyhood is not a pleasant thing to look back upon, and that he recollects nothing of it save hard work and hardship; left school when fourteen, and joined his brother,

who was now in the advertising department of the *New York Daily Graphic*; here he worked all day in the office, and at night crossed the river to Hooley's Theatre, in Brooklyn, where he sold tickets in the box-office, and to get home had to ride five or six miles to his room in Seventy-Eighth Street, on the East Side; this was the beginning of his theatrical career; in 1877, when only seventeen, he went West to take charge of the Chicago Comedy Co., which produced "Our Boys," and similar successes, with John Dillon as star; a year or two later joined William Haverly, and organised the Haverly Mastodon Minstrels, which opened at the Howard Athenæum, Boston, during Fred Stinson and Ben Tryon's management; brought the Minstrels to London, and successfully toured here for nine months; towards the end of 1879 again joined his brother Daniel, who was now managing Madison Square Theatre for Steele Mackaye, and assisted him in management, as did their other brother, Gustavus, especially in connection with sending out the earliest touring companies which took the road in the United States; on his brother retiring from Madison Square Theatre, in consequence of the house being taken over by A. M. Palmer, he toured several companies with the Wallack successes, including "Lady Clare," "The Forge Master," "Victor Durand," &c., but without financial success; when Bronson Howard's "Shenandoah" was produced at the Museum, Boston, November 18th, 1888, he happened to be in front, and thought he saw possibilities in the piece, although it was not a great success as produced; in spite of being practically penniless, secured the entire American rights of the piece (except for Boston), and induced Alf. Hayman and R. W. Hooley to join him in partnership, each of the latter putting up £300, while he contributed nothing towards the capital, but undertook the work of the piece, which he produced as a spectacular play at the Star, New York; this was his first great success; three years later the partners divided a

profit of £30,000, a further sum of £10,000 being paid to the author on account of his royalties; in 1890 he organised the famous stock company (which later on developed into the Empire Theatre Company), and opened with it at Proctor's Theatre, New York, with "Men and Women," "The Lost Paradise," and other successes; no sooner was the company well under weigh than he duplicated it, and ran seasons at Boston and other important centres; his successes since then have been as numerous as the theatres he controls; his management has for some years reached from New York to San Francisco, and he is the moving spirit of the vast theatrical amalgamation which has been so much discussed here under the title of "The American Theatrical Trust"; in Great Britain, to which he pays a visit from February to July every year, he makes his headquarters at the new Aldwych Theatre (of which he is the lessee and manager, and Seymour Hicks the sole proprietor); he is also the lessee and manager of the Duke of York's Theatre, and is jointly interested with the Gattis in the Vaudeville, and with Arthur Chudleigh in the Comedy, besides being the organiser of numerous touring companies; he has encouraged, more than any other manager, the interchange of artistes between this country and America, nearly every actor and actress of the first rank who has visited the United States during the last ten years having done so under his management; he has also introduced many American players of distinction to this country. *London Offices:* Aldwych Theatre, Aldwych, W.C. *Business Representative:* W. Lestocq. *Touring Manager:* C. E. Hamilton. *Club:* Garrick.

FULDA, Ludwig, Dr., German dramatist; *b.* 15th September, 1862, at Frankfort-on-the-Main; *e.* at the University of Heidelberg and also at Berlin; his principal works include: "Unter Vier Augen," 1886; "Das Verlore Paradies," 1898; "Cyrano de Bergerac," 1898, adapted from the French of Edmond Rostand; "Die

Zwillingsschwester," 1901; "Maskerade," 1904; and "Talisman"; for this last work Fulda was awarded the Schiller Prize, but the jury's decision was not sanctioned by the Emperor. *Address:* Lützowufer, 13, Berlin.

FULLER, Loie, actress and dancer; *b.* in Chicago; made her *début* at the age of two-and-a-half, when she toddled on the platform at some school theatricals and recited "Mary had a Little Lamb"; two years later she was professionally engaged to play a little boy's part in a piece called "Was She Right?"; she interested herself in temperance reform, and publicly lectured on the subject when quite a child, her first lecture brought a profit of twenty dollars, in consequence she became known as "The Western Temperance Prodigy"; took to the stage, and by the time she was sixteen had played a large number of parts in a stock company at Chicago; she used to sing a good deal in some of the pieces she appeared in, and a Chicago pianist who heard her gave her free lessons in singing; an American manager named Hill offered her a touring engagement; subsequently appeared in New York in "Jack Shepherd," at a salary of fifty dollars a week; engaged at Niblo's Gardens to play Ustane in "She"; toured West Indies in Shakespearean and other drama; sailed for England, 1889, and on arriving in London took the Globe, where she produced a play entitled "Caprice," which was only partially successful; engaged by George Edwardes to understudy Florence St. John at Gaiety, and during the next twelve months appeared at many special *matinées* at Avenue, Terry's, and Opéra Comique; in 1901, owing to the illness of Letty Lind, she took up the latter's part in "Carmen up to Date"; returned to America, 1902, appearing at the Haarlem Theatre in "Quack, M.D."; while there she received a mysterious present of a silk robe so fine that it would pass uncreased through a small ring; this entirely influenced her future career, for it suggested

the Serpentine Dance, which afterwards made her famous; she practised it incessantly in robes of finest texture, and ultimately achieved her idea, and her performance is known the wide world over; has also devised extraordinary lighting effects and remains unrivalled among a host of imitators in a branch of art which she has made peculiarly her own; during Paris Exhibition, 1900, had her own theatre within the Exhibition grounds, and first introduced there the Japanese players, Sada Yacco and Otojiro, whom she brought to London, where they appeared at Criterion, and subsequently at the Shaftesbury. *Address*: c/o *The Stage*, or *Era*.

FULTON, Mary, actress (Mrs. J. A. Campbell); her first experience was gained in amateur theatricals, organised by her uncle's regiment, and the professional approval which she gained induced her to adopt the stage as a means of livelihood; first engaged by Roberts, Archer, and Bartlett for their *répertoire* company, with which she stayed for two years, playing in comedy and pantomime; received offers of a three-years' engagement with Mrs. Bandmann-Palmer, which previous contracts prevented her from accepting; then came engagements with T. Edward Ward and the Ogilvy Comedy Company; joined John Tiller at Palace, Newcastle; was next with John F. Preston, and then with Morton Powell, in "Honour Thy Father"; after another engagement with J. F. Preston, she played in "The Red Coat" with J. A. Campbell, whom she subsequently married; he wrote for her "The Sin of Her Childhood," in which she has had wonderful success on tour. *Address*: c/o *The Stage*, or *Era*.

FURNIVAL, Henry (W. Henry Parr), actor (character and comedy) and manager; *b.* Norwich, December 22nd, 1862; *s.* of Wm. Miles Parr, civil engineer; *e.* at Norwich Grammar School, and originally engaged as a dentist; played for some years as an amateur; first appeared pro-

fessionally in small parts in a fit-up tour, 1887; has played about 300 parts, including Jaikes in "The Silver King," Lord Dazzleton in "Dick Sheridan"; has composed several songs and works for the pianoforte; for the past five years has toured own companies in "Lost in Paris" (an adaptation from the French "Les Deux Orphelines"), "Harvest of Sin," &c., &c.; author of "Once Upon a Time" (with Haslingden Russell), "Jerry's Dilemma," "Our Better Selves," "Through Dark to Dawn" (with Chas. Riminton), &c. *Favourite part*: Lord Dazzleton. *Hobbies*: Music and painting. *Address*: 88, High Road, Southtown, Great Yarmouth.

GAILHARD, Pierre, manager of the Paris Grand Opera; *b.* at Toulouse, in 1848; he began his musical studies in his native town and finished them in Paris, where he obtained in 1867 the first three prizes in singing, opera and opera-comique; made his *début* in the same year at the Opera Comique, taking the basso part in "A Midsummer Night's Dream"; was engaged at the Grand Opéra in 1872, and sang the *répertoire* with great success; at the death of Vaucorbeil, Pierre Gailhard became associated with Ritt in the management of the Grand Opéra, 1884; in 1891, he was appointed co-manager with Eugène Bertrand, and subsequently became sole manager; his concession of the opera was renewed in 1900. *Address*: Grand Opéra, Paris, and 13, Villa Chaptal, Levallois-Perret, Seine, France.

GALDOS, Benito Pedro, Spanish novelist and playwright, member of Academy of Spain, and Deputy in the Cortès; *b.* at Las Palmas, Canary Islands, 1845; in addition to a considerable number of novels, Senôr Galdos has produced the following plays: "Realidad," "La de San Quintin," "Los Condenados," "Voluntad," and "La Fiera." *Address*: Calle Hortaleza, 132, Madrid.

GALLIER, Charles H., actor (juveniles, characters, heavies); *b.* London, April 25th, 1878; step-son

of Julian J. Gallier; *e.* at Dorrington, near Shrewsbury, with children of Osmond Tearle; first appeared as Fleance in "Macbeth" and other children's parts in 1886 at old Royal, Rochdale, with Edmund Tearle; played similar parts with Osmond Tearle, 1888, and Walter Bentley; toured with Osmond Tearle and Thomas Sennett, 1893; principal comedian in "Under Remand," with Ella Stirling, for James Bell, 1898; principal comedy part in "Two Little Drummer Boys" with F. G. Kimberley, 1900; Walter Melville, 1901; with F. G. Kimberley's "Bound to Win," 1902; Walter Melville's "Her Second Time on Earth," 1903; Arthur Milton's companies, Christmas, 1903-4; character lead with Frank Macnaghten in "The King's Pardon," 1904; toured in "The Bank of England," spring, 1905; played juvenile and heavy in "A Great Sensation," autumn, 1905; re-engaged by F. G. Kimberley. *Hobby*: Cricket. *Address*: 12, Bond Street, Wolverhampton.

GANNE, Louis, French musical composer; *b.* Buxières-les-Mines, Allier, France, 1862; *e.* at the Paris Conservatoire under M.M. T. Dubois and C. Franck; his principal musical compositions comprise: "La Source du Nil," a ballet, 1882; "Le Réveil d'Une Parisienne," 1894, a pantomime; "Rabelais," comic opera, 1892; "Les Colles du Femmes," comic opera, 1893; "L'Abeille et la Fleur," comic opera, 1895; and "Phryné," a ballet, 1896; has also written a number of popular marches and mazurkas, such as the famous "Père La Victoire," "La Marche Lorraine," "La Czarine," &c. *Address*: 5, rue Puvis de Chavannes, Paris.

GANTHONY, Nellie (Mrs. Arthur Sykes), entertainer (musical monologues); *b.* Richmond, Surrey, towards the close of the last century; *d.* of Robert Davy Ganthony; sister of Richard Ganthony, author of "A Message from Mars," and of Robert Ganthony; *m.* Arthur Alkin Sykes, October 12th, 1897; *e.* at private school at Richmond; coached for the

stage by Robert Ganthony from the age of 15; played contralto parts in Gilbert and Sullivan operas in South America, 1890; gave first musical sketch in public at Castle Room, Richmond, 1891; took late Corney Grain's place for two weeks in 1892; toured in South Africa, 1893, and again in 1898; toured Canada and United States, 1894; trusts every detail to memory; claims to have no methods, but insists on possessing the virtue of punctuality; asserts most notable event in life-history was birth of a son, Arthur Hales Hugessen Ganthony Sykes, June 11th, 1901. *Hobbies*: Rowing, gardening, and the study of mankind. *Address*: 16, Edith Road, West Kensington, W.

GANZ, Wilhelm, conductor and professor of singing and piano; *b.* Mayence, 1833; *e.* Mayence and London; came to England 1848; was member of orchestra at Her Majesty's under Balfe; has had over fifty years' experience as an organiser of concerts in London; for eight years (1874-82) conducted New Philharmonic Concerts and his own orchestra; has received numerous decorations and distinctions, among them being Orders from the Duke of Saxe-Coburg, the German Emperor (Crown of Prussia and Red Eagle), the King of Sweden (Knight of the Royal Order of Wasa), and the Emperor of Austria (Ritterkreuz of the Franz Josef Order). *Recreations*: Wagner performances and instrumental recitals. *Address*: 126, Harley Street, W.

GARDEN, E. W., actor; *b.* London, 1845; after gaining considerable experience in the provinces in light, eccentric and low comedy, made his *début* on the London stage as Uriah Heep in "Little Em'ly," at Olympic, 1870; two years later, became one of the original members of the late H. J. Montagu's Company at Globe, where he remained three seasons, and scored his first decided success as Daniel Dole in "Fine Feathers"; later his acting as Don Bolero in "Giroflé Girofla," at Opéra Comique, later, was much praised; played in the provinces in "Our

Boys" and other comedies; joined Toole when he opened his own theatre with "The Upper Crust"; subsequently went to Adelphi for eighteen months as Joe Buzzard in "In the Ranks," and was for a similar period in "Harbour Lights"; also appeared in "The Bells of Hazlemere"; was the original Jessie Pegg in "The Middleman" with E. S. Willard, at Shaftesbury; he next took to light opera and was engaged to play second low comedy lead to Lionel Brough in "La Cigale" at Lyric; has since appeared in numerous comedy parts at the leading West End theatres; his most recent London appearance was in "Mrs. Grundy" at the Scala, 1905. *Address*: St. Helier's, East Hill, Wandsworth, S.W.

GARDEN, Mary, operatic singer; *b.* at Edinburgh, 1877; went to Paris in 1898 and studied singing with Fugère and Chevallier; first appeared at Opéra Comique, 1900, as substitute for Mdle. Riston, in the third act of "Louise," continuing to play the part; created Marie in "La Marseillaise," in 1900, and Diane in "La Fille de Tabarin," 1901; sang in revival of "Manon," at Opéra Comique in 1902. *Address*: 10, Rue Chalgrin, Paris.

GARRICK, Henry Walter, journalist, and Press manager at London Hippodrome; *b.* August 24, 1871; *s.* of David Garrick, a direct descendant of George Garrick, brother of the famous actor, David Garrick; has had a very diversified career; began life as a printer's "devil"; was successively reader's boy, bronzer, compositor, reporter, publican, private secretary, full-blown journalist, and (most difficult of all occupations) press and literary adviser to all and sundry for nine years; private secretary to the late Clement Scott, 1885-96; general assistant to Austin Brereton, Press manager at Earl's Court, 1896-1900; appointed by Sir Edward Moss, September, 1899, Press manager at London Hippodrome; is a frequent contributor to most of the London daily papers and magazines. *Favourite occupations*: Publicity and

promotion. *Hobby*: Hard labour. *Address*: London Hippodrome, W.C.

GARROD, W. V. (Walter Vincent Garrod), actor and touring manager; *b.* Dublin, February 25th, 1879; *s.* of Thomas Ashton Garrod, late general manager for L. and N. W. Railway Co., in Dublin; *e.* at Waterloo College, Liverpool; studied elocution with the late Charles Clegg, and gained valuable experience as an amateur with the Liverpool Shakespeare Society, and the Liverpool Kyrle Society, while employed in a life insurance office; also figured for three years, while still an amateur, as a reciter of comic selections; first appeared professionally at Opera House, Cork, August 8th, 1898, as first old man in "Ingomar"; sustained parts in four pieces during his first week, playing seconds to William Calvert; played at least 150 parts during first seven years of professional career, in old comedies, Shakespeare, &c.; five engagements with Cowper-Calvert company (playing 41 parts in a *répertoire* of 20 pieces); two tours as Deepwater in "The Prodigal Daughter" (his favourite part); original Black Hawk in "Under Two Flags"; toured as heavy lead in "The Best of Friends"; long tour as the Spider in "The Silver King"; has latterly been occupied in touring own company in Wilson Barrett's play, "The Sledge-Hammer"; toured "The Prodigal Son," spring, 1906, himself playing the title-*rôle*. *Hobbies*: Reading and playgoing. *Address*: 3, March Road, Anfield, Liverpool.

GAYTIE, Fred A., (Frederick Augustus Hetherington), actor (comedian); *b.* Bradford, August 24th, 1862; *e.* at Heaton Moor Collegiate School; first appeared at Queen's, Manchester, September, 1883, as utility; toured (England and America) with Mary Anderson; fulfilled three engagements with Amy Roselle as principal comedian in *répertoire*; also tours with Ada Cavendish and with Edward Compton; Lay-Brother Pelican in "Falka"; FitzJohn in "The Balloon"; Carraway Bones in "Turned Up"; Sergeant O'Reilly in "English Rose"; Tom Galloway in

"London Day by Day"; five engagements as Jacques Strop in "Robert Macaire" with George Fox. *Address*: 21, Afghan Road, S.W.

GENÉE, Adeline, *première danseuse*; *b.* in Copenhagen; pupil of her uncle, M. Alexander Genée; commenced to dance at eight years, making her *début* at the principal theatre at Copenhagen before she was seventeen; thence went to Berlin to dance at Grand Opera House, and afterwards to Munich; engaged as *première danseuse* at Empire, 1899, and has remained there ever since; has won the reputation of being the most graceful and accomplished dancer in the world, perpetuating the old Italian school, and being at the same time also a finished skirt and step dancer; has appeared before the King and Queen at Chatsworth, and has danced before numerous royalties during a visit which she paid to Copenhagen, 1904, when she was personally complimented by Queen Alexandra; in addition to dancing at the Empire, appeared in an interpolated dance in "The Little Michus," at Daly's, 1905; created title-*rôle* in ballet, "Cinderella," at the Empire, 1906. *Address*: Empire Theatre, W.C.

GEORGE, A. E., actor; *b.* Lincoln, July 22nd, 1869; *e.* at Cathedral Choir School, Lincoln; while a chorister, intended for profession of schoolmaster; *m.*, 1896, a grand-daughter of the late Ben Webster; trained for the stage under F. R. Benson, in whose company he first walked on at Globe, December 30th, 1889. *Address*: A.A. *Club*: Green Room.

GEORGE, Marie, actress; *b.* in New York, 1879; the daughter of German-American parents; *e.* at a German school; was taught music by her father but although she is a finished stage dancer, has never had a dancing lesson in her life; in 1897 necessity compelled her to make her own way in the world, and she started her career by changing her real name of Georg into the English George, and appeared in New York in a small part in "The Lady Slavey"; she was rapidly promoted

to the part of Lady Slavey herself, and before she came to England had created five star parts in less than a year; she arrived in London with "The Casino Girl" Company, 1900, and created such a good impression that she was engaged by Henry Lowenfeld to play in the opening piece at the Apollo; twice principal girl in Drury Lane pantomime; at Criterion in "The White Chrysanthemum," 1905. *Address*: c/o *Éra*.

GERMAN, Edward, composer; *b.* at Whitchurch, in Shropshire, 1862; *e.* Chester; after seven years as a student at the R.A.M. (1880-87), he adopted the name of "German" in place of his own Welsh patronymic, and took up music as a profession, gaining his livelihood for some years as an orchestral violinist; was subsequently in great request as a conductor at many of the musical festivals; has of recent years restricted himself entirely to composition; composed incidental music for Irving's production of "Henry VIII." at Lyceum, the dances from which became immensely popular; has also written incidental music to "Romeo and Juliet," "Richard III.," "As You Like It," "The Tempter," "Much Ado about Nothing," "English Nell," and "The Conqueror"; composed operetta "The Rival Poets," completed music to Sullivan and Hood's "Emerald Isle" (Savoy, 1901); also music of "Merrie England" and "A Princess of Kensington" by Basil Hood, produced at Savoy, 1902 and 1903 respectively. *Address*: 5, Hall Road, N.W.

GIBBON, H. B. (FitzGibbon); actor, producer, and general business manager; *b.* Dulwich, 1873; *s.* of Charles Gibbon, novelist and playwright; *e.* at Buxton and Dulwich; was originally engaged as a journalist; studied for a short period under Hermann Vezin; made his first appearance at the opening of the New Olympic by Wilson Barrett, playing small parts; subsequently combined assistant management with playing various parts, and accompanied Wilson Barrett to America on three tours; was re-

leased from a subsequent engagement in order to take up duties of acting manager at Theatre Royal, Nottingham, with Cecil Beryl; on demolition of that theatre joined William Greet as manager for tour of "New Mephisto"; general manager under George Edwardes for tour of "Circus Girl," 1898; in intervals of touring has acted as manager of Paisley Theatre (for J. H. Savile), and Theatre Royal, Hanley (for Charles Elphinstone); business manager for Edward Compton, 1905. *Address*: 28, Trewince Road, Wimbledon, S.W.

GIDDENS, George, comedian; *b.* Bedford, Middlesex, 1855; *s.* of James Giddens, farmer, of Arborfield, Berks; *m.* Katharine Dandridge Drew, 1891; *e.* at private school in Berks; began life as an articled clerk in a solicitor's office; while playing as an amateur, had the good fortune to meet the eye of Sir Charles Wyndham, on whose advice he decided to study for the stage; walked on at Theatre Royal, Edinburgh, 1865, and graduated by playing thinking parts for a year; went to America with Wyndham, 1871; first appeared in London as Jeux in "The Idol," at Folly, 1878; played for several years at Criterion, sharing in triumphant success of "Betsy," "Headless Man," "Truth," and other characteristic Criterion pieces; Dr. Glynn in "The Balloon," at the Strand; Dolly in revival of "London Assurance" (1890); Careless in "School for Scandal" (1891); created Adolphus Greenthorne in "Husband and Wife," at Comedy; three seasons at Vaudeville (in "A Night Off," &c.); in "Dandy Dick" and "Cyrano," at Wyndham's; latterly with Harrison and Maude at Haymarket (in "She Stoops to Conquer," "Caste," "Beauty and the Barge," &c.); at Wyndham's in "Public Opinion," 1905. *Favourite parts*: Tony Lumpkin, Touchstone. *Hobbies*: Painting and fly-fishing. *Address*: 24, Haymarket, S.W. *Clubs*: Garrick, Green Room, &c. *Agent*: Blackmore.

GILBERT, Eleanor (formerly known as Ena Graham), actress (character,

comedy, and aristocratic old women); *b.* Clapham, S.W.; *e.* at private school, Hamilton Terrace, N.W.; prepared for the stage at the late Miss Emily McLaughlin's school of elocution; gained first experience as an amateur in performances at the late Professor Shuttleworth's St. Nicholas Club in the City; first appeared professionally in small parts at Loughton, 1896, in George Milburn's company; has since played dozens of parts in all sorts of companies under the name of Ena Graham, which she has recently discarded; Mrs. Alicia Green in "A Brixton Burglary"; Mme. Vinard in "Trilby"; Mrs. Dobbinson in "Our Regiment," &c., &c. *Address*: A. A. Agent: St. John Denton.

GILBERT, Vivian, actor; *b.* Chadwick Manor, Warwickshire, 1881; went up for Royal Navy at age of fourteen but failed to pass; obtained his parents' consent to go on the stage, for which he had displayed an early predilection; while living at Exeter, at age of fifteen, presented himself to Ben Greet, who was then playing in the town, and insisted on reciting to him from "The Lady of the Lake"; obtained from Greet the promise of a part, if a vacancy presented itself; three weeks later received a letter engaging him for small parts in *répertoire* company; his first part was Hunsdon in "Masks and Faces," followed by Tom Twist in "She Stoops to Conquer"; was next engaged by Greet to create Snookey Boodle in "Fair Women and Brave Men," produced at Parkhurst Theatre; played Captain Woodford in "Held by the Enemy"; Mousqueton in "The Three Musketeers"; toured in "Hearts are Trumps," "The Sign of The Cross," "With Flying Colours," and "The Second in Command." After four and half years with Ben Greet was engaged by W. S. Penley to play Jack Chesney in "Charley's Aunt" for three tours. *Address*: c/o Stage, or Era.

GILBERT, William Schwenk, dramatic author; *b.* London, 1836; *e.* Ealing and London University; called to the Bar of Inner Temple,

1864; was for five years a clerk in Privy Council Office; subsequently held a captain's commission in the Aberdeenshire Highlanders (Militia); commenced his literary career as a contributor to *Fun*, in which first appeared his Bab Ballads and his comic cantata "Trial by Jury"; author of "The Palace of Truth," 1870; "Pygmalion and Galatea," 1871; "The Wicked World," 1873; "The Happy Land," 1873; "Charity," 1874; "Sweet-hearts," 1874; "Thespis," 1875; "Broken Hearts," 1876; "Tom Cobb," "Dan'l Druce," "Ne'er-do-weel," 1878; "Gretchen," 1879; "Fogarty's Fairy," 1880; wrote libretti for the famous Savoy operas with Arthur Sullivan, including "The Sorcerer," "H.M.S. Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida" (founded on his former version of Tennyson's Princess), "The Mikado," "Ruddigore," "The Yeomen of the Guard," "The Gondoliers," "Utopia, Limited," "His Excellency," and "The Grand Duke"; also wrote "The Mountebanks," music by F. Osmond Carr, produced at Lyric, 1892; and "The Fairy's Dilemma," this, his latest piece, being produced at Garrick, 1904, by Arthur Bouchier; is a J.P. and D.L. for Middlesex. *Address*: Grimsdyke, Harrow Weald, Middlesex.

GILL, Basil, actor; *b.* Birkenhead, Cheshire; *s.* of Rev. John Gill, of Cambridge; *e.* St. Paul's Cathedral School and Oakham; previous occupation, artist; *m.* Margaret von Cavana, actress; first appeared at Bury, Lancs; principal engagements with the late Wilson Barrett at the Lyric and Lyceum Theatres; also toured under the same management in Australia and the provinces and America in "Ben Hur" and "The Sign of the Cross"; played in "Ben Hur" at Drury Lane, 1901; with Beerbohm Tree at His Majesty's since 1903, playing in a number of Shakespearean and other rôles. *Recreations*: Motoring and golf. *Address*: 20, Warwick Mansions, Cromwell Crescent, Kensington, S.W., or A.A.

GIRDLESTONE, Madge, actress; *b.* Bristol, where she was educated, school theatricals being responsible for her desire to go on the stage; acquired extensive experience in the provinces, playing "adventuresses" and other heavy parts; while in melodrama at West London Theatre was seen by Cecil Raleigh, who engaged her for his Drury Lane drama, "The Great Ruby"; has also played second and principal boy in pantomime at the National Theatre, and is a favourite principal boy in provincial pantomime. *Address*: 23, Brunswick Square, W.C.

GLENNIE, Dora, actress; *b.* Birmingham; daughter of a naval surgeon; *e.* at Birmingham; has had a liking for acting since childhood; spent most of her play-time at school in organising private theatricals; was a pupil of Patrick Kirwan, and also received dramatic training at Henry Neville's school of acting; first walked on at Haymarket in "Frocks and Frills," 1902; appeared in "Sapho," at Adelphi; "Quality Street," at Vaudeville, 1902-3; "Cherry Girl," at Vaudeville, 1904; Rose in "Winnie Brooke," at Criterion, 1904; Susan, in "The Diplomats," at Royalty, 1905; Polly, in "Jasper Bright," at Avenue, 1905. Recited at St. James's and Steinway Halls (silver medal for elocution). *Hobbies*: Reading, driving, and walking. *Address*: Burleigh Lodge, Eldon Park, South Norwood, S.E.

GLENNY, Charles H.; *b.* Glasgow, 1857; *s.* of F. H. Glenny, an actor of the old school, by whom he was trained for the stage; first appeared at Theatre Royal, St. Helens, as Montano in "Othello"; his London *début* was in "The Barricade," a dramatisation of "Les Misérables," at old Duke's Theatre, Holborn, where he played in several standard dramas, and created the part of Lamb in "The New Babylon"; at Lyceum with Irving, 1882, playing Tybalt in "Romeo and Juliet," followed by a series of engagements at the Comedy, Adelphi, and Vaudeville; visited America, and on returning to London was engaged a second time by

Irving to play in "The Merchant of Venice," and "Much Ado About Nothing," and on American tour which followed; on his return in 1887 appeared in revival of "Werner," at Lyceum, and was seen in numerous plays at the Globe, Vaudeville, and Princess's, where he made a great impression in "The Still Alarm"; played Leighton Buzzard in "The Bungalow," Gerald Riordan in "A Gold Mine," Geoffrey St. Clair in "A Million of Money," &c.; at Drury Lane in a short revival of "Formosa"; engaged by Sir Augustus Harris to play Lantier in revival of "Drink," followed by "A Sailor's Knot"; then toured through Great Britain and made occasional London appearances; was engaged by John Coleman to play the leading rôle in "The Duchess of Coolgardie," at Drury Lane, 1896; since then has reappeared at Princess's, and toured with leading companies. *Address*: c/o *The Stage*, or *Era*.

GLOVER, James Mackey; *b.* Dublin, 1861; *s.* of James Mackey, an Irish patriot in the 'seventies, and a grandson of Professor J. W. Glover, the well-known composer and editor of "Moore's Irish Melodies"; *e.* in Dublin, where as a very young man he was deputy-organist in the Cathedral; was apprenticed to a chemist, but was rescued from the gallipots by his grandfather, and in 1879 was sent by him to France to complete his musical education; appointed musical director at Olympic, 1881; musical director Empire, Leicester Square, 1885; was *chef d'orchestre* at Palace, Shaftesbury Avenue, 1893; was subsequently connected with several of the London theatres, and with numerous provincial theatres and halls; for some time was associated with Drury Lane and Covent Garden under Augustus Harris; was selected as conductor by Arthur Collins when the latter became managing director of Drury Lane, and has held the post since 1897; composed "A Trip to Paris," "All the Year Round," and "Parisiana" ballets, all of which have been successfully produced at the Alhambra; composes and arranges all

the music for the Drury Lane annual; composed and arranged the music for "The Prodigal Son," produced at the National Theatre in the autumn of 1905; was for six years musical critic of the *Sun* and *Weekly Sun*; was also attached to the staff of the *Daily Mail*; is a prolific contributor to the Press, and scarcely a week passes without something from his pen appearing in print; has identified himself since 1900 with the progress and development of Bexhill, conducting concerts at the Kursaal there, and also serving as a municipal councillor of the favourite seaside town. *Address*: Theatre Royal, Drury Lane, W.C. *Club*: Eccentric.

GODFREY, H. S. (Harry Squire Camp), variety artist (formerly known as H. Squire Day); *b.* London, 1877; *s.* of George William Camp, auctioneer; *e.* St. Pancras; first appeared Elephant and Castle, 1896, in small part; toured the Scotch fit-ups, also through England and Wales; played principal comedy in "Secrets," "Her Second Time on Earth," "East Lynne," "Prodigal Parson," and many other dramas; associated with Mohawk Minstrels, 1899, and one of the first to organise Pierrot troupes, playing at Margate, 1897, followed by Colwyn Bay, Barmouth, Scarborough, &c.; is best known for his impersonation of a mechanical doll with song and dance. *Address*: 8A, Electric Mansions, Brixton, S.W.

GOLDIN, Horace, illusionist; *b.* at Vilna, Russia, but is a citizen of the United States; *e.* at Vilna; originally a commercial traveller, he studied sleight of hand and kindred arts as a hobby, and amused himself as an amateur by giving performances at the Navy Yard at Washington for the entertainment of Uncle Sam's sailors; made his first appearance as a magician in 1896; is entirely self-trained; has appeared at all the best theatres in the world, including a record engagement at the Palace Theatre, London, whence he was commanded to appear on no fewer than three occasions in one week before their Majesties King

Edward and Queen Alexandra, and other members of the Royal Family. *Hobby*: Inventing new illusions. *Address*: Palace Theatre, W. *Clubs*: Eccentric, London, W.; Elks, U.S.A. *General Manager*: Joseph Hindle.

GOLDMAN, Nannie, actress (comédienne); *d.* of William Goldman, of Bristol; *e.* at Redland College, Bristol; *m.* William Holles, 1893; was a member of the St. Agnes Amateur Dramatic Society at Bristol, and made first appearance professionally at Lincoln, playing chambermaid with Arthur Rousby; played Puck with F. R. Benson; Louie Freear parts in "Gay Parisienne," and "Oh Susannah" with William Greet; principal parts with Wilson Barrett at Grand, Leeds, &c. *Favourite part*: the Little Charwoman. *Hobbies*: Tennis, cycling, and playing with her children. *Address*: c/o Tom Shaw and Co., 18, Adam Street, Strand, W.C.

GOODRICH, Louis (L. G. Abbot Anderson), actor; *b.* Sandhurst, Surrey; *s.* of Major-General E. Abbot Anderson; brother of Allan Aynsworth; *e.* at Oxford Military College; *m.* Miss H. Morse; was attracted towards the stage while a member of the Royal Military College and other amateur dramatic societies; was originally intended for the Army, and then for the Royal Irish Constabulary, but gave up this prospect to become a land surveyor in the Colonies, and then decided, after a short time as a farmer in British Columbia, and a trial as a tea-planter in Ceylon, to adopt the stage as a profession; has fulfilled five engagements with Weedon Grosmith, including American tour; two seasons as Belsize in "The Marriage of Kitty," with Frank Curzon; also engagements with Arthur Chudleigh and others. *Hobbies*: Cycling, tennis, and shooting. *Address*: 4 Stanley Mansions, Park Walk, Chelsea, S.W. *Club*: Green Room.

GOODYER, Percy R., actor; *b.* Peterborough, 1884; first appeared in "Lady Windermere's Fan" at Theatre Royal, Shrewsbury, at age of 17; toured with Mr. and Mrs. Charles Sugden in *répertoire*;

Little Billee in "Trilby" with Beerbohm Tree at His Majesty's, April, 1904; Tonda Tanji in "The Darling of the Gods" at same theatre, autumn, 1904. *Address*: A. A.

GORDON, Douglas, actor (lead and leading juveniles); *b.* Cheapside, E.C., 1871; *e.* at City of London School and King's College; made first appearance at Christmas, 1889, at Theatre Royal, Windsor, in small parts in a Shakespearean *répertoire* company; first appeared in London at the Globe, 1892; has played over 300 parts. *Favourite part*: Dick Helder in "The Light that Failed." *Hobbies*: Dogs (dachshunds), walking, and golf. *Club*: Green Room.

GORDON, Nellie, actress; *b.* Nottingham; *d.* of the late Colonel Fred Gordon; *e.* privately at Yarmouth; *m.* Tom Green, 1872; first appeared at Theatre Royal, Exeter, 1868, as child in "Rip Van Winkle"; played juvenile lead with late Charles Dillon, Henry Loraine, &c.; played Portia and Lady Marsden, the principal female character in "All for Her," at one day's notice. *Recreation*: Domestic life. *Address*: 106, The Studio, Fairholme Road, Croydon.

GORDON, Stanley S., actor; *b.* London, 1870; *s.* of P. J. Gordon, solicitor; *e.* at King's College and by private tutors, and intended for the law; received early training for the stage as a member of amateur dramatic clubs; made his first appearance at the Adelphi as Dr. Clarke in "In the Days of the Duke," which he played for the run of the piece and then had the unique experience of going directly to play the leading part in "Oh, Susannah," and having nothing but leading parts to play thereafter. *Hobbies*: Swimming and sculling. *Address*: 39, Delancey Street, Regent's Park, N.W.

GORE, Ivan Pat (Robert T. G. de Vaux Balbirnie), actor; *s.* of John Patrick Balbirnie, of Staveley, near Windermere, Indian Army surgeon; is thirtieth in descent from Herbert de Vaux, Lord of Normandy; ninth in descent from the celebrated rebel

leader, Lord Balmerino; seventh in descent from William de Vaux, Lord of Dirleton; is the present head of his family; is related on mother's side to the Bective family; *e.* Denstone College; graduated in "almost any kind of company, from Shakespearean to musical comedy"; first appeared in 1897 at old Theatre Royal, Sea-

Dundee and Aberdeen. *Address*: Polreath, York Road, Harrogate.

GOULD, Bernard (see Partridge).

GRACE, Amy (Mrs. Leonard Rayne) actress (comedy and boys' parts); *b.* Southsea, 1876; *d.* of J. S. Hain, instructor of shipwrights in Portsmouth Dockyard (retired); *m.* Leonard Rayne, South African touring manager, 1895; *e.* private school, Southsea; as a girl for four years held championship of Hampshire for elocution; joined Edmund Tearle's Co. as a pupil at age of seventeen; first appeared as Duke of York in "Richard III." at Grand, Islington; subsequently at Standard (with Edmund Tearle), playing Virginia and Maria in "The School for Scandal"; since then has been mostly in South Africa with own company, starring as Nell Gwynne, Cigarette, Wally, Jane, Betsy, Constance ("The Musketeers"), Dulcie Larondie ("The Masqueraders"), Minnie in "A Message from Mars"; was through the Boer War; complimented by General Baden-Powell just after relief of Mafeking. *Hobbies*: Needlework and home life, horses and riding. *Address*: 36, Albert Mansions, Battersea Park, S.W.



Middlebrook, Kimberley.

AMY GRACE.

ham Harbour, playing four parts (including juvenile) and getting no salary at the end of the week; principal engagements since then include Jacqueson in "Gentleman Joe," MacBayne in "The Duke of Killiecrankie"; three tours with Winifred Maude, two with Mary Moody; in Robert Arthur's stock companies at

GRAHAM, Nevill, actor, stage manager and business manager; *b.* Tunbridge Wells; *s.* of Fred Graham, for many years station-master at Tunbridge Wells; *e.* St. John's College, Hurstpierpoint; *m.* Lillian Earle, January 4th, 1904; was originally engaged in a merchant's office at Birmingham, and commenced his stage career with Roberts Archer and Bartlett; first appeared in small parts at Theatre Royal, Windsor, in Shakespearean *répertoire*; has experienced many ups and downs of stage life (including more than one "dry up"); played one of the robbers in pantomime "Babes of the Wood" at age of 17½ years, and Ali Baba in "The Forty Thieves" at 18. *Favourite part*: Harker in "A Bunch of Violets." *Hobbies*: Football, driving, cycling. *Address*: 2, Arundel Road, Tunbridge Wells.

GRAHAME, Cissy (Mrs. James Allen), actress and manageress; *b.* 1862; daughter of actors; first appeared at Hull at age of thirteen; was engaged when sixteen by Wilson Barrett, as Adrienne in "Proof," in which she acquitted herself so well that she was secured by the Kendals to join their company at the Court, and made her London *début* in "A Scrap of Paper"; from the Court she went in turn to the Prince of Wales's, Vaudeville, Adelphi, Her Majesty's, Globe, and Comedy; at the last-named theatre materially added to the success of "Uncles and Aunts"; first entered into management in 1890, taking Terry's, and producing "New Lamps for Old"; this was followed by "The Judge," and on termination of her lease of Terry's she transferred the piece to Opéra Comique; leased the Prince of Wales's, 1896, and produced musical comedy there with moderate success; on the death of her first husband, Mr. Saunders, a solicitor, she married James Allen, the head of the firm of David Allen and Co., theatrical printers; built and now conducts Broadway Theatre, New Cross, but has herself retired from the stage. *Address*: Broadway Theatre, New Cross.

GRAHAME, J. Lynward, actor (character, juveniles); *b.* Belfast, September 21st, 1881; *s.* of Jackson H. Grahame, of Belfast; *e.* at Belfast, and entered as a medical student; first appeared professionally at Tyne Theatre, Newcastle, as "Prisoner No. 42" and Gabelle in "The Only Way," with Martin Harvey, September 2nd, 1901; toured as Wilfrid Brudenell in "The Profligate" (his favourite part); Douglas Cattermole in "Private Secretary," James Vickery and understudy of Torpenhow in "The Light that Failed," 1903; Szentes Istvan in "The Edge of the Storm," 1904; Arthurian stock season at Aberdeen and Dundee, summer 1904, playing 18 parts in 11 weeks, mostly fairly heavy); also toured in "The Great Millionaire" (having five complete changes of costume in each performance); understudied Gerald du Maurier in "Peter Pan" at Duke of York's, 1905. *Hobbies*: Walking and read-

ing. *Address*: 1, Eglantine Gardens, Belfast. *Clubs*: O.P., A.A.

GRANIER, Jeanne, actress; *b.* at Paris; studied music with Madame Banderalli; made *début* at Renaissance, where she appeared as substitute for Madame Théo in "La Jolie Parfumeuse"; created *titl-rôle* in "Giroflé-Girofla," and several other light operas; played also at the Gymnase, Variétés, Bouffes, Nouveautés, Gaité, Eden, and Porte St. Martin, in *opéra bouffe*; appeared in 1897 at the Variétés in farce and comedy, to which she now exclusively devotes herself; played a season in London in 1905. *Address*: 88, Avenue de Wagram, Paris.

GRANT, Charles (Alex Innes Charles Grant), actor (lead and light comedy); *b.* Shirley, Hants, 1865; *s.* of Alexander Grant, Colonel 3rd Madras Light Cavalry; *e.* Eastbourne College; first decided upon following the sea as a calling, and rose to the rank of second officer in the mercantile marine, but abandoned the mariner's life when in San Francisco and joined the chorus of the Tivoli Opera House there; has played parts in stock season at Lyric, Hammer-smith, Bloodgood in "Streets of London"; also in "Sign of the Cross," "Mockery of Marriage," &c.; in pantomime with Milton Bode, &c. *Hobby*: Music. *Address*: 5, Wellington Park, Clifton.

GRANVILLE, Millicent (Millicent Granville Smith), actress; *b.* Harborne, Birmingham, May 12th, 1884; *d.* of Joseph Granville Smith, professor of music; *e.* at Edgbaston College and King Edward's School, Birmingham; had good experience as an amateur before making first appearance professionally as Galatea in J. J. Blood's production of "Pygmalion and Galatea" at Birmingham, 1895; played small parts and Suzette in "Under the Red Robe" in stock at Lyceum, Birmingham, 1898; recitation and understudy for lead in Ben Greet's "Fatal Wedding" company, 1904, tour; Elena and understudy for lead in "Eternal City" with Ben Greet, 1905;

has also played Sister Randall in "Two Little Vagabonds," with Hardie and Von Leer, and understudied Willie and Dick in same piece. *Favourite part*: Ophelia. *Hobbies*: Pianoforte playing and swimming (winner of two gold and two silver medals in open competition, Birmingham Ladies' Swimming Club, 1898-1903). *Address*: 206, The Grove, Hammersmith, W. *Agent*: Fred Darrell.

GRATTAN, Harry, actor; *b.* London, 1860; *s.* of George Grattan, author and actor; appeared in London and provinces with his brothers and sisters, as "The Little Grattans"; also with his sister played the young Princes in "Richard III.," with Barry Sullivan in the title-*rôle*; appeared at Surrey in "Uncle Tom's Cabin" at the age of five; was engaged, with his sister, by Chatterton to play juvenile parts in pantomime at the Adelphi; when only eleven, starred in "Richard III." as "the youngest tragedian on the stage"; was a member of the Bancrofts' Company at Prince of Wales's; became a popular singer and dancer, appearing at a large number of London and provincial theatres; has been a member of the Gaiety Company since 1902, playing important parts in musical comedy. *Recreations*: Sketching and writing. *Address*: Gaiety Theatre, W.C.

GRATTAN, Kittie (Mrs. Edward Lytton), actress (*ingénue*); *b.* London; *d.* of Henry Grattan Plunkett, dramatic author; sister of Harry Grattan; *m.* Edward Lytton, 1892; was prepared for the stage by her father, while at home; made her first appearance as Lysimachus in "Masks and Faces," at the Haymarket, with the Bancrofts; Maud in "Society," Willie Carlyle in "East Lynn," &c., at Haymarket; "Boy Babe," Theatre Royal, Manchester, and Theatre Royal, Edinburgh, with Cecil Beryl; Hetty, in "School," with John Hare at Garrick; toured in "Sweet Lavender"; Flo Fanshaw in "In Town"; Nanny O'Brien in "Walker, London" (her favourite part); Hetty in "Niobe," Suzette in "The J. P.," at the Strand; Angela

Brightwell in "Miss Brown"; stock season at Coronet, W., &c. *Hobby*: Cycling. *Address*: Coronet Theatre, W.

GRAVES, George, actor; *b.* London, 1876; was for some years a favourite comedian in the provinces, where he distinguished himself in pantomime and musical comedy; also toured in South Africa; his first chance in London was afforded him in "The School Girl" at Prince of Wales's, 1903, in which he created an original type of comic military officer, and showed marked fertility of resource in improving a situation when in juxtaposition to such a confirmed master of "gag" as Arthur Roberts; George Edwards, with his usual shrewdness, recognised the capability of his new recruit, and when the opera "Veronique" was produced, at Apollo, 1903, he was allotted the *rôle* of the florist, Coquenard, which he developed into a delightfully droll impersonation; then he succeeded Willie Edouin as General Des Ifs in "The Little Michus," at Daly's, 1905, and struck out in an original line, with the result that the part became the most comic impersonation on the London stage; had the honour of creating and immortalising "the Gazeka," a new mythological animal, in connection with which some hundreds of ingenious artists competed for prizes offered by Mr. Edwards for the best drawings of "the little animal with a patch of fur on its chest and two dots over its eyes which always sleeps on its back to prevent its chest protector from wearing out." *Address*: Daly's Theatre, W.C.

GRAYDON, J. L., music-hall proprietor and manager; commenced his connection with the "halls" in 1862, when he was on the staff of Weston's in Holborn; in 1865 went into business on his own account and six years later became manager of the old "Mogul," now the Middlesex, which he purchased in 1878; during the last few years he has not only successfully conducted the Middlesex, but has been on the board of directors of several other

halls, including Palace, Shaftesbury Avenue, and Cambridge; while he has important interests at Brighton, Southampton, and Middlesbrough; is hon. sec. of the London Proprietors of Entertainments' Association, and president and hon. treasurer of the Music Hall Benevolent Fund. *Address*: 167-8, Drury Lane, W.C.

GREGORY, J. Maundy- (see Maundy-Gregory).

GREEN, Belle, entertainer (humorous sketches at the piano); *b.* Lucknow, India, July 7th, 1881; daughter of B. S. Green, regimental bandmaster; *e.* at St. Mary's Convent, Chelsea; made first public appearance in piano concerto with orchestra at Clarence Pier, Southsea, 1897; has fulfilled engagements at London Pavilion, 1904 and 1905, and at many leading provincial concerts. *Hobby*: Golfing (on a fine day). *Address*: Verdi, St. Ronan's Road, Southsea, Hants.

GREEN, Mabel, actress; was a member of the chorus at Daly's, from which she was selected by George Edwardes to create the part of one of the Little Michus in the musical play of that name (produced at Daly's, 1905); in this she was exceedingly successful, and subsequently toured in the same rôle. *Address*: Daly's Theatre, W.C.

GREEN, Richard, baritone; *b.* Kensington; *m.* Marie Jaussens, *g.d.* of the late John Winterbottom; *e.* Margate College; formerly bank clerk; prepared for stage at the Royal Academy and in Italy by Edwin Holland and Signor Moretti; first appeared in January, 1891, as Prince John in "Ivanhoe" at the Royal English Opera House, Shaftesbury Avenue (now Palace Theatre); Savoy Theatre, 1902; Royal Italian Opera, Covent Garden, 1903-5; also appeared in "The French Maid," and "My Lady Molly," and at Coliseum, December, 1905. *Hobbies*: Rowing and golf. *Address*: 12, Gwendolen Avenue, Putney, S.W.

GREEN, Tom (Wright Thomas Green), comedian, stage manager, and scenic artist; *b.* Spalding,

Lincs., September 17th, 1852; *s.* of John Green, bandmaster, of Peterborough, Spalding, &c.; *e.* at Training College, Peterborough; *m.* Nellie Gordon (daughter of late Col. Fred Gordon), June 16th, 1872; made first appearance (as a comic vocalist) March 10th, 1863; figured for many years as principal comedian, stage manager, and clown; engagements at Comedy, Manchester, 1890; Her Majesty's, Blackpool; Theatre Royal, Oldham, Wolverhampton, Yarmouth Aquarium, Gaiety, Eden Brighton, Workington, Stockton, Darlington, &c.; painted all the scenery during ten engagements for the late Thomas Sidney Cooper, R.A., the eminent cattle painter, from whom he received a flattering testimonial; is now proprietor of the Green, Gordon and Green ("Our New Slavey") trio; has also fulfilled engagements as stage director, scenic artist, &c., producing up-to-date cinematograph pictures for the leading firms in this business. *Address*: The Studio, 106, Fairholme Road, Croydon.

GREENE, Ethel Frances, actress; *b.* Southampton, 1887; *d.* of Frances Greene, tailor; *e.* at convent in London; first appeared in a music hall sketch, at Birmingham, 1899; has played children's parts in "The Prodigal Parson," "In London Town," "A Woman Adrift," "Two Little Sailor Boys," "Two Mothers," "The Vengeance of Woman"; was burnt out when with "In London Town" on the Bootle Railway Station, and just escaped a similar experience at Carlisle Theatre. *Recreations*: Music and poetry. *Address*: 6, Nutford Place, Hyde Park, W. *Agent*: G. Brooks, 36, Shaftesbury Avenue, W.C.

GREENE, Evie (Mrs. Richard Temple, jun.), actress; *b.* Portsmouth; made her *début* as a dancer in comic opera at the age of fourteen; discovered that she had a voice, and understudied the *prima donna*; a year later began touring in leading musical comedies and comic operas, and was a provincial star when seventeen, sustaining such parts as the title-roles in "The Gay Pari-

sienne," "The New Barmaid," and "Billy"; made her first bow to the London public in the romantic opera "L'Amour Mouillé," at Garrick, 1898; her next important rôle in London was Dolores in "Florodora," at Lyric, 1899; after her success in "Florodora," she entered into a contract with George Edwardes and has been under his management ever since, playing the title part in "Kitty Grey," at Apollo, 1901, and in "The Country Girl," at Daly's, 1902; after enacting the part of Nan for nearly two years, she relinquished it to go to the Lyric to create the leading rôle in "The Duchess of Dantzic," 1903; she was enormously successful, and after the conclusion of the long run of the opera in London, she played it through the suburbs, provinces, and in America; appeared at Prince of Wales's, 1906, in Owen Hall and Ivan Caryll's "The Little Cherub"; is engaged to play the principal part in Sardou and Felix's new opera, "Les Merveilleuses," at Daly's 1906. *Address*: 75, Broadhurst Gardens, N.W. (*Tele.* No. 1243 Hampstead).

GREENE, H. Plunket, baritone singer; *b.* Dublin, June 24th, 1865; *s.* of Richard J. Greene, barrister, and the Hon. Louisa Plunket, 4th *d.* of the 3rd Baron Plunket; *e.* Dublin, Clifton, Stuttgart, Florence, and London; *m.* July 20th, 1899, Gwendolen Maud, 2nd daughter of Sir Hubert and Lady Maud Parry; studied singing with Barraclough in Dublin, Hromada in Stuttgart, Alfred Blume and Francis Korbay in London; first appeared in public at a concert in Dublin, March, 1887. *Address*: 50, Iverna Gardens, Kensington, W., and Hurstbourne Priors, Whitchurch, Hants. *Clubs*: Junior Carlton, Savile. *Manager*: N. Vert, 6, Cork Street, W.

GREENWOOD, Lyndon, actor and business manager; *b.* Idle, Yorkshire, 1873; *s.* of James Greenwood, cloth manufacturer; *e.* Grammar School, Idle; previously occupied as clerk in foreign counting house; first appeared at Leven, Scotland, as Antonio in "Merchant of Venice"; his impersonations include

Captain Paul Villiers in "The Two Hussars," Dick Saunders in "Driven from Home"; stage manager of Holloway's Shakespearean Company, and afterwards business manager; "held up" while travelling from Cape Town to Port Elizabeth, and captured by Boers. *Recreation*: Cycling. *Address*: Idle, Yorks.

GREET, Ben, actor-manager; younger brother of Wm. Greet; is a son of Captain Wm. Greet, R.N., and was born on a training ship in the Thames, of which his father was the commander; was intended for the Navy, and was educated at a naval school at New Cross, but gave up the idea, and became an assistant-master at a private venture school at Worthing; his first introduction to the stage was as a member of J. W. Gordon's stock company at Southampton; was next for three years with Sarah Thorne at Margate; was the original Dashiell in "My Sweetheart," with Minnie Palmer; was with Mary Anderson at Lyceum, 1885, and was afterwards with Laurence Barrett at same theatre; played at Haymarket under Beerbohm Tree in "Jim the Penman"; subsequently ventured into management by taking a touring company into the provinces; has usually from ten to fifteen companies "on the road" in this country and in America, and has introduced many London successes into the smaller provincial towns; appears, as a rule, in leading parts with his principal Shakespearean *répertoire* company; was one of the pioneers of pastoral plays, and has for a score of years presented Shakespeare in the open air, both in London (at the Botanical Gardens) and in the country, as well as in America; produced "Everyman" in London (in conjunction with Wm. Poel), and toured the piece with great success in the United States; is the founder and proprietor of one of the most important dramatic training schools in London. *Address*: 3, Bedford Street, Strand, W.C. *Clubs*: O.P. Playgoers, Green Room.

GREIN, J. T., dramatic critic

b. Amsterdam, 1862; *e.* on the Continent; has for many years been in business as a merchant in Mincing Lane, City, and is the consular representative of the Congo Free State; has been a devotee of the stage from boyhood; is an earnest student of the drama, and has written several volumes of essays on the theatre in his native Dutch tongue, as well as six volumes of dramatic criticism in English; author of the comedy, "On the Brink," and of an English version of "Le Monde ou s'en l'ennuie," entitled "The Lion Hunters"; founder of the German Theatre in London, for his services in connection with which he was decorated by the Kaiser in 1905; dramatic critic of the *Sunday Times*, *Ladies' Field*, and *Journal Musical* (Paris); president of the Dramatic Debaters; president Players' Association. *Address*: 29, Mincing Lane, E.C. *Clubs*: Constitutional, Netherlands, Sesame, Royal Societies, Playgoers, O.P.

GREVILLE, Mabel (Mrs. W. H. Webster), actress (soubrette), and mezzo-soprano vocalist; *b.* Leicester, 1882; *e.* privately at Leicester and Nottingham; *m.* W. H. Webster, 1900; made first appearance at Shakespeare, Liverpool; has appeared in pantomime with Hardie and Von Leer and J. F. Elliston; toured in "The Belle of New York" and "La Poupée"; stock season at Glasgow, and several recital tours. *Hobbies*: Music and all outdoor sports. *Address*: c/o *Era* or *Stage*. *Agent*: St. John Denton.

GRIEF (Henry Hadden Griffiths), burlesque juggler, ventriloquist, and mimic; *b.* Liverpool, April 5th, 1864; *s.* of Henry Spiller Griffiths, merchant draper; *e.* at Liverpool College, Shaw Street, Liverpool; *m.* Annie Cater, of the Sisters Corbett, January 30th, 1890; after leaving school, followed the trade of a wood engraver, and picked up the arts of mimicry and ventriloquism in his spare time; is entirely a self-taught artist, and attributes his original methods to this fact; made his first appearance in 1884, as a clown, at the Parthenon Music Hall, Liver-

pool, which was then owned by Mrs. Stoll, and subsequently managed by her son, Oswald Stoll, now of the London Coliseum; is an established favourite throughout the British Isles, and has fulfilled many engagements at Palace, Hippodrome, Empire, Alhambra, and other West-End halls, and at every leading hall in the provinces; has experienced six notable events in life-history, namely, five boys and a girl. *Hobbies*: Books and his own turn. *Address*: c/o Tom Shaw and Co., 18, Adam Street, Adelphi, W.C.

GROOME, Reginald, vocalist; *b.* Cork, 1861; *s.* of Charles Groome and Eliza Groome, vocalist; *e.* Chippenham Grammar School; studied at R.A.M., and was a pupil of Manuel Garcia; first appeared at Monday Popular Concerts, 1882; his principal engagements include ballad concerts at St. James's Hall and Crystal Palace; has also sung at the Palace, Tivoli, and Oxford, and was leader in a high class musical sketch in the halls entitled "The King's Musketeers"; is now devoting much of his time to teaching, and has an extensive connection at his studio, 126, Oxford Street. *Address*: 27, Landgrove Road, Wimbledon, S.W. *Club*: Savage.

GROSSMITH, George, sen., actor and public entertainer; *b.* 1847; *s.* of George Grossmith, who for many years was a police-court reporter at Bow Street, and a well-known lecturer and entertainer (being one of the earliest to present the so-called "drawing-room entertainments" in public); brother of Weedon Grossmith; father of Laurence and George Grossmith, jun.; *e.* North London Collegiate School; *m.* 1873, Miss Noyce (died 1905); for some time was employed in assisting his father in the Press box at Bow Street Police Court, but meanwhile frequently appeared at Penny Readings; in order to augment his income he began to give an entertainment at the piano at Polytechnic; &c.; made his first appearance on the dramatic stage in "The Sorcerer," at Opéra Comique, 1877, and was so successful that he was retained by

D'Oyly Carte to play leading parts in eight subsequent Gilbert and Sullivan pieces at the Savoy; since leaving that theatre in 1889 has toured almost continuously through Great Britain and Ireland, the United States, and Canada, with his own recital-entertainment, taking as much as £380 at the Free Trade Hall, Manchester, and £420 the next afternoon at the Philharmonic, Liverpool; is the author of two amusing volumes, "A Society Clown" and "The Diary of a Nobody" (written for *Punch*, in collaboration with Weedon Grossmith); composer of the music of "Haste to the Wedding," "Cups and Saucers" (of which he also wrote the libretto), and of hundreds of songs and sketches. *Address*: 55, Russell Square, W.C. *Clubs*: Garrick, Beefsteak.

GROSSMITH, George, junior; *b.* London; son of George Grossmith, actor and entertainer; nephew of Weedon, and brother of Laurence Grossmith; *e.* University College School and in Paris; *m.* Adelaide Astor, sister of Letty Lind; his first important engagement was in the production of "Morocco Bound," at Shaftesbury, 1893; first appeared at the Gaiety in "The Shop Girl," 1894; returned to the Gaiety 1901, appearing in "The Messenger Boy," "Toreador," "The Linkman," "Orchid," and "Spring Chicken"; starred with Edna May in "The School Girl," New York, 1904-5; part author of "Great Cæsar," played at Comedy, 1899; "The Gay Pretenders," at Globe, 1900; "Gulliver's Travels," Garrick, 1902; "The Love Birds," Savoy, 1904; "The Spring Chicken," Gaiety, 1904; Revue "Rogues and Vagabonds," Empire, 1905; and "Noah's Ark," Gaiety, 1906. *Address*: 8, Gordon Mansions, W. (*Tele.*: 9188 Central.) *Clubs*: Bath and Green Room.

GROSSMITH, Laurence, actor; *b.* London, 1877; *s.* of George Grossmith, actor and entertainer; nephew of Weedon Grossmith, and brother of George Grossmith, junior; *m.* Coralie Blythe, June 2nd, 1904; *e.*

St. Paul's College, Stony Stratford, London; University School, and Shrewsbury; originally intended to become a mechanical engineer, and served for two and a half years at the engineering works of Stothert and Pitt, at Bath; made first appearance on the stage at Court Theatre, with Arthur Chudleigh, 1896, and in the daytime studied drawing and painting at the Slade School and at Calderon's School for the Academy; during the following five years he was particularly associated with comedy, playing in the West End under the managements of Beerbohm Tree, Arthur Bourchier, Charles Hawtrey, Frank Curzon, Mrs. John Wood, May Yohö, and others; toured in America for six months with Mrs. Langtry; these varied engagements enabled him to gain experience in all lines of business, ranging from Shakespeare to musical comedy; has latterly been chiefly associated with musical pieces; played title-*rôle* in "Shock-Headed Peter," at Garrick, and light comedy parts in "The Love Birds" (by George Grossmith, Jun.), at Savoy, 1904, and in "The White Chrysanthemum," at Criterion, 1905-6; like his uncle, Weedon Grossmith, combines the professions of acting and portrait painting. *Address*: 6, The Mall (Studio), Park Hill Road, N.W. (*Tel.*, 1272 North). *Club*: Green Room.

GROSSMITH, Weedon, actor and artist; *b.* London; *s.* of George Grossmith, journalist and lecturer; *b.* of George Grossmith (*q.v.*), and uncle of George Grossmith, Junior, and Laurence Grossmith; *m.* May Palfrey (*d.* of late Dr. Palfrey), actress; *e.* at Simpson's School, Hampstead; joined West London School of Art, and also studied at the Slade School and Royal Academy School, after passing the necessary examinations; frequently exhibited at the Royal Academy and Grosvenor Gallery, and became a successful portrait painter; determined, however, to adopt the stage as a profession and joined Rosina Vokes's company, which was then starting for a tour through America, 1888; on returning to London, made an unsuccessful

ful appearance in "Woodcock's Little Game," and in disgust returned to the studio; an unexpected offer was made to him by Irving to play Jacques Strop in "Robert Macaire," and he was so successful that he was warmly congratulated by Irving; joined Richard Mansfield at Globe in "Prince Karl," and then migrated to Haymarket, where he distinguished himself as the bump-tious little cad, Percy Palfreman, in "Wealth"; next appeared in "Aunt Jack" at the Court, which was followed by his masterly impersonation of the Jew money-lender, Joseph Lebanon, in "The Cabinet Minister"; subsequently appeared in "The Volcano"; left the Court, 1891, and appeared at Terry's in "A Pantomime Rehearsal" (preceded by his own play, "A Commission"), under George Edwardes; this programme was transferred to Shaftesbury; became lessee and manager of the Vaudeville, 1894-96, where he appeared in "The New Boy," which had a phenomenal run, and in a succession of his favourite rôles; produced his own play, "The Night of the Party," at the Avenue, 1901, which he subsequently took on tour with other pieces through the United States; appeared in "The Noble Lord" at Criterion, 1902; in "The Duke of Killiecrankie" at same theatre, 1904; in "The Lady of Leeds," at the New in 1905; produced his own play, "The Duffer," at Comedy, 1905, afterwards transferring it to Terry's, and then taking it on tour; has contributed articles to *Punch* and the *Art Journal*; wrote "The Diary of a Nobody" for *Punch* in conjunction with his brother George. *Recreations*: Shooting, fishing. *Hobbies*: Books, old furniture, antiquities. *Address*: 1, Bedford Square, W.C. *Clubs*: Garrick, Beefsteak, Savage, Art Students'.

GROVE, Fred (F. Grove Palmer), actor (character and dialect); *b.* Bury Street, W., 1851; *s.* of David Palmer, a Somersetshire brass founder; *e.* London; *m.* Emily Grove, June 24th, 1877; was at-

tracted towards the stage from his schooldays, and gained good experience as an amateur; first appeared professionally as a lecturer and entertainer; made his first appearance on the regular stage at Theatre Royal, Margate, August 22nd, 1870, in the rôle of a Pierrot dancer; has since played in every line of business, including the parts of soubrette and leading lady; has appeared with Charles Matthews, Barry Sullivan, Irving, Toole, Bancroft, Wyndham, David James, Tom Thorne, Beerbohm Tree, Cyril Maude, George Alexander, and other leading figures; ten years with Tom Thorne at the Vaudeville; part author with George Thorne of twenty pantomimes, and many other dramatic works. *Favourite parts*: Parson Adams, Trimble in "The Times," Adam Pembleton in "Little Intruders." *Hobbies*: Writing for the Press and reading. *Address*: A. A. Club: Green Room.

GROVES, Charles; *b.* at Limerick, 1843, the child of actors, with whom he first appeared on the stage at the age of ten months as Little Peter in "Mr. and Mrs. White"; was utilised in his father's company for children's parts till 1858, when he was first placed on the salary list, and for several years played all sorts of business throughout the provinces; eventually came to London and appeared at Covent Garden in "The Lost Letter"; one of his best known rôles was that of the innocent old uncle in "Confusion," at the Vaudeville; after a visit to America he appeared in "Uncles and Aunts," at the Court, 1888, and later in the same year in "Mamma"; in February, 1890, he joined Hare at Garrick, to play Gregory Goldfinch in "A Pair of Spectacles," in which he has achieved the success of his career; since then he has played the same part all over Great Britain and America, accompanying Hare on his various tours, and supporting him in his *répertoire*; in "Beside the Bonnie Brier Bush," at St. James's (with Durward Lely and Wm. Molison), 1905-6. *Club*: Green Room.

GRUNDY, Sydney, dramatist; *b.* Manchester, 1848; *s.* of late Charles

Sydney Grundy, ex-Mayor of Manchester; after leaving Owens College, he studied law, and was in active practice as a barrister in Manchester for seven years, 1869-76; his first attempt at dramatic authorship was a comediotta, "A Little Change," written in 1872, produced by Buckstone at the Haymarket, in which the Kendals played the principal parts; his first important play was "Mammon," produced in 1877, by the late W. H. Vernon; this was followed by "The Snowball," "In Honour Bound," "The Vicar of Bray," "A Fool's Paradise," "The Head of Romulus," "Man Proposes," "A Little Change," "Sympathetic Souls," "The Glass of Fashion," "The Queen's Favourite," "The Silver Shield," "Clito," "The Wife's Sacrifice," "The Bells of Haslemere," "The Arabian Nights," "The Pompadour," "The Union Jack," "Mamma," "The Dean's Daughter," "A White Lie," "Esther Sandraz," "A Pair of Spectacles," "A Village Priest," "Haddon Hall," "Sowing the Wind," "An Old Jew," "A Bunch of Violets," "The New Woman," "Slaves of the Ring," "The Late Mr. Castello," "The Greatest of These," "A Marriage of Convenience," "The Silver Key," "The Musqueteers," "The Degenerates," "The Black Tulip," "A Debt of Honour," "Frocks and Frills," and "Business is Business." *Address*: Winter Lodge, Addison Road, W.; 5, Beach Houses, Westbrook, Thanet. *Clubs*: Garrick, Green Room.

GUERRERO (Maria) Mme., the celebrated Spanish actress; *b.* 1868; educated in the dramatic art by Coquelin (*ainé*) of Paris; undertook, with her father, the management of the Teatro Español of Madrid, 1895, and was instrumental in giving fresh impetus to dramatic art, through her elaborate staging of old Spanish masterpieces, and the best plays of the contemporary *répertoire*; *m.* to Don Fernando Diaz de Mendoza, a grandee of Spain, 1896, who has since joined the theatrical profession, and toured with his wife

through the principal cities of America and Europe.

GUILBERT, Yvette, *chansonneuse*; *b.* Paris, 1868; made her *début* at the Bouffes du Nord in "La Reine Margot," 1888; next played "Les Petites Ouvrières de Paris," at the Nouveautés, 1889; followed by engagements at the Scala, Eldorado, Ambassadeurs, Folies Bergère, and Olympia; her *genre* is realistic and dramatic *chansons* and monologues, and she has frequently appeared in London at some of the principal variety and concert halls; at Haymarket in her *répétition*, 1905. *Address*: 23, Boulevard Berthier, Paris.

GUITRY, Lucien, French dramatic actor; manager of the Theatre de la Renaissance; *b.* Paris, 1860; made his *début* in the rôle of Armand Duval ("La Dame aux Camélias") at the Gymnase Theatre, 1878; resided for several years in Russia, where he appeared at various theatres in modern and classic parts; plays successfully at the Odéon Theatre, Paris; the Grand Theatre; the Vaudeville; the Porte Saint Martin, and the Theatre des Variétés. *Favourite parts*: Jupiter in "Amphitryon"; Dechartre in "Le Lys Rouge"; Georges, in "Amants"; Flambeau in "l'Aiglon"; Coupeau, in "l'Assommoir"; Julien, in "La Veine," &c. *Address*: Théâtre de la Renaissance, Paris.

GUNN, Haidee, actress; *b.* London, 1883; *d.* of late Michael Gunn, proprietor of the Gaiety, Dublin; made her first appearance at a special *matinée* with F. R. Benson at Gaiety, Dublin, as Iolanthe in "King René's Daughter" and as Portia in the trial scene from "The Merchant of Venice"; later she travelled with her mother's company as Juliet, Viola in "Twelfth Night," Beatrice in "Much Ado about Nothing," Parthenia in "Ingomar," and Galatea in "Pygmalion and Galatea," &c.; subsequently joined Edward Compton's Comedy Company, playing Lady Teazle, Kate Hardcastle in "She Stoops to Conquer," Lydia Languish in "The Rivals," Joyce Thornton in

"The Reformed Rake," &c. *Address*: Gaiety Theatre, Dublin.

HADING, Jane (Jeanette Hadingue), actress; *b.* at Marseilles, 1861; appeared at age of three as doll in "Le Bossu"; engaged successively at the Palais Royal, Renaissance, Gymnase, Vaudeville, Porte St. Martin, and Comédie Française; among her principal creations are the leading parts in "Sapho," "Le Maître de Forge," "Comtesse Sarah," "L'Impératrice Faustine," "Frou-frou," "Nos Intimes," "Thérèse Raquin," "Princesse de Bagdad," "Les Demi-Vièges," and "Pompadour." *Address*: 2, Boulevard Inkermann, Paris.

HAGUE, Clarence (James M. Hague), actor; *b.* Pontypool, Mon.; *s.* of William Hague; *e.* at Owens College, Manchester (winner of Whitworth Scholarship); studied elocution under Professor Greenbank, who recommended him to J. C. Emerson, with whom he started his career as an actor by appearing in stock season at Queen's, Manchester, 1878; played juveniles with Lawrence Smith's Shakespearean company, 1880; leading man with Miss Alleyn's Shakespearean Company, playing Romeo, Claude Melnotte, Charles Surface, Bassanio, &c., 1883-4; Pygmalion, Claude Melnotte, Young Marlow, &c., with Ethel Arden, 1884; leading man for ten seasons at Surrey, 1887-1891, and autumn season, 1903; special engagement for 5½ years with Irving, 1891-1896; leading man in "Her Forbidden Marriage" with Frederick Melville, 1904-5; has played over 100 leading parts. *Hobbies*: Painting and carpentering. *Address*: A. A.

HAGUE, Pauline, actress (musical comedy) and vocalist; *b.* Sheffield, September 28th, 1884; *d.* of Gale St. John, of "The St. Johns," music-hall artistes; *e.* at Blackburn House, Liverpool; prepared for stage by father; first appeared at Shakespeare, Liverpool, as page to Cinderella, 1895; toured as Kate Lorimer with "Dandy Fifth"; Madame Dufresne in "Zaza"; Marjory in "A Country Girl," &c.; has been nearly

drowned three times, but still retains sculling and swimming as her principal recreations. *Hobbies*: Country life, reading, and needlework. *Address*: 47, Oxford Street, Abercromby Square, Liverpool.

HALDON, Lady, actress; wife of Lord Haldon, the third baron of that name; *d.* of Colonel Maichle, an officer in the Russian Army; appeared some years ago under the management of Sir Augustus Harris at Drury Lane, in "A Life of Pleasure," under the name of Madame Miska; next appeared at the Empire in "Round the World in Eighty Days," going afterwards to America, where she played in Joseph Jefferson's company; has also toured with Sarah Bernhardt; appeared at Tivoli and other music halls in 1905 in a sketch, "The Sporting Duchess" *Address*: c/o *The Stage*, or *Era*.

HALÉVY, Ludovic, French novelist and playwright, member of the French Academy; *b.* Paris, 1834; has written, mostly in collaboration with Henri Meilhac, a considerable number of libretti for light opera, such as "Orphée aux Enfers," 1861; "La Belle Hélène," 1864; "La Vie Parisienne," 1866; "La Grande Duchesse de Gêrolstein," 1867; "La Périchole," 1868; "Les Brigands," 1869; "Carmen," 1875; "Le Petit Duc," 1878, &c.; among his other works for the stage, "Frou-Frou" has undoubtedly proved the most popular and successful; "La Boule" was produced in 1875, and "Brevet Supérieur" in 1892. *Address*: 22, Rue de Douai, Paris.

HALL, Owen (James Davis), dramatic author, journalist, and librettist; *b.* 1853; *e.* University College, London; on leaving college was articled to a solicitor, and practised as such for twelve years (1874 to 1886); during this period he did a good deal of very varied newspaper work, contributing to *Truth*, *The World*, *Illustrated London News*, and other papers; ultimately dropped legal work and devoted himself to journalism; was for two years (1888 to 1890) assistant editor *Galignani's Messenger*, and dramatic critic of the

Sporting Times, having previously founded and edited *The Bat*; also founded and edited *The Phoenix*; accidentally met George Edwardes in a railway carriage, and told him he could write a better piece than the one then running at Gaiety; received commission on the spot to show what he could do, and in a few weeks produced the MS. of "A Gaiety Girl," which was at once accepted; has since written "An Artist's Model," "The Geisha," "A Greek Slave," "Florodora" (none of which ran for less than a year in London); "The Silver Slipper," "The Girl from Kay's," "The Medal and the Maid," "Sergeant Brue," and "The Little Cherub"; part-author with J. T. Tanner of "All Abroad"; was for two years (1876-8) a lieutenant in Tower Hamlets Engineers; contested Dundalk as a Conservative against Sir Charles Russell, 1880. *Recreations*: Horse-racing and card-playing. *Address*: 9, Mandeville Place, W.

HALLING, Daisy, actress; *b.* London, 1881; *d.* of Sidney Halling; *s.* of Charles Halling; *e.* Brighton; received tuition for the stage from parents, and first appeared at Parkhurst Hall, 1889, as Little Rip in production of "Rip Van Winkle"; toured 1900 and 1901 as Rose Melbury in "A Soldier and a Man," Rose Woodmere in "Prodigal Daughter," 1902; Kate Cagney in "The Great Millionaire," 1903; Beatrice Selwyn in "A Fool's Paradise"; Mrs. Murgatroyd in "A Bunch of Violets," 1904; "Nell Gwynne," "Jane Shore," &c., in stock at Alexandra, Sheffield, 1905; appeared in special production of Ibsen's "Pillars of Society," November 27th, 1905; heavy lead with Frederick Melville in "The Ugliest Woman on Earth," 1905-6; author of "The Fire Witch," drama, produced June, 1904; has delivered Sunday evening lectures on "Self-Culture," "Personal Discontent," &c. *Hobbies*: Reading and cycling. *Address*: 1, Cromartie Road, Crouch End, N.

HALSTAN, Margaret (Mrs. John Hartman Morgan), actress; *b.* London, 1880; *d.* of H. A. Hertz, one

of the founders of the German Theatre in London; *m.*, 1905, John Hartman Morgan, barrister and political journalist (a leader writer on the staff of the *Manchester Guardian*); with Beerbohm Tree at Haymarket, 1895, during production of "Trilby," understudying name-part, and playing it on the autumn tour, 1896; played Mrs. Crespian in "The Liars" during last ten weeks of run at Criterion, under Charles Wyndham; re-engaged by Beerbohm Tree at His Majesty's, appearing as Bianca in "Katherine and Petruccio"; was Christie in Pinero's "The Squire," on Miss Kate Rorke's suburban tour; Mrs. Bistern in "The Wisdom of the Wise," St. James's; Lady Harding in "The Idler"; Lady Margaret in "The Awakening" at the Haymarket; Blanche Chilmont in "Liberty Hall," and Gwendoline Fairfax in "The Importance of Being Earnest," St. James's, with George Alexander on tour; the last two parts she played at the St. James's during their revivals there; Tessa in "Paolo and Francesca," St. James's; the Red-Haired Girl in "The Light that Failed," at Lyric, with Forbes-Robertson, 1903; leading parts with the German Theatre Company in London during their first four seasons; Calpurnia in "Julius Caesar"; Sweet Anne Page in "The Merry Wives of Windsor"; Olivia in "Twelfth Night," with Beerbohm Tree, at His Majesty's, 1904, also his two Shakspearean *répertoire* tours; juvenile lead in the Drury Lane autumn drama, "The Flood Tide," Juliet in production of "Romeo and Juliet," at Queen's, Manchester; her special performances include, the Strange Lady in "The Man of Destiny," Gloria in "You Never Can Tell," by George Bernard Shaw, Sieismund in Calderon's "Life's a Dream," Petra in "The Enemy of the People," at His Majesty's, and also many leading parts with the Stage Society; has also recited in French at the Queen's Hall. *Address*: His Majesty's Theatre.

HAMES, Jack (Caradoc John Hames), actor (comedian, old men); *b.* Clap-

ham, S.W., February 13th, 1880; *s.* of Chas. Wm. Hames, clothier; *e.* London; dabbled in several occupations before adopting the stage as a profession (including school-teaching, metal-working); first appeared at concerts in London, 1897; has appeared in numerous pieces, including "The Little Minister," "Worst Woman in London," "The Winning Card," "Streets of London," "Mysterics of London," "Sons of Toil," "Under Two Flags," "A Woman's Redemption," "The Golden Chance," "The King's Pardon," &c., as well as in "East Lynne," "My Sweetheart," "Private Secretary," "Oliver Twist," "The Christian," &c., &c. *Hobbies*: Walking, sketching, and rowing. *Address*: Stage Office.

HAMILTON, Georgina (Mrs. George Hamilton Bell), *née* Mary Agatha Millicent Brock; *b.* Landrino, December 19th, 1869; eldest surviving daughter of Wm. Kortright Brock, M.R.C.S. (Army Medical Staff in the Crimean War), of Boscastle, Cornwall, and granddaughter of Surgeon-General Young, Madras Army, of Clifton; *m.* George Hamilton Bell (son of George Bell, publisher, of London), March 19th, 1890; *e.* Kensington; made first appearance at old Imperial, Westminster, with L. B. Stevens, in "Madcap Madge," 1897; Fairy Queen and understudy principal boy at same theatre following Christmas; toured provinces for some time in drama and musical comedy; Lady Plato in "A Rough Diamond" with Isaac Cohen for stock season at Pavilion, Mile End; toured South Africa with own *répertoire* company, 1902, joining Minnie Palmer at Bloemfontein, 1903; subsequently toured same country with John Morley, in *répertoire*; then toured Portuguese towns on East Coast with recitals; sailed from mouth of Zambesi to West Coast, and returned to England 1904, after being 27 months on the road in South, East, West, and British Central Africa; in many towns where there was no theatre, gave performances on hotel billiard tables; was principal of school of elocution at Newcastle-on-Tyne; professor of elocu-

tion at Camden College, Loam House College, and Brook Green College, W. *Hobby*: Riding. *Address*: Hotel Previtali, Piccadilly, W., and A.A.

HAMILTON, R. P., actor (light comedy); *b.* Streatham, 1874; *e.* Brighton College; was prepared for the stage by Howard Russell, of Drury Lane, and first appeared at Lyric, Hammersmith, 1892, in stock season, playing small parts and doubles; was prevented by lung trouble from continuing dramatic work from 1894 to 1903, during which period he occupied himself with journalism; returned to stage 1903, and joined Walter Maclean for *répertoire* tour, playing Sir John Harding in "The Idler," Hon. Tom Tallyhant in "Garrick," Christian in "The Bells," &c.; played in "Master of Kingsgift" at Avenue, 1904; has also toured South of France in comedy, with a French company. *Hobbies*: Golf (scratch player) and fishing. *Address*: Lyric Chambers, W.C.

HAMILTON, Sidney (Percy T. F. Kingsmill), society entertainer; *b.* Tavistock Square, W.C., 1885; *e.* at University College, Gower Street, W.C.; studied music as a youth, but first appeared on the stage as a magician (in London, 1897); gave his first concert at the age of 12; wrote one-act musical playlet when 15; has managed "Magic, Mirth, Mystery, and Music" company of entertainers, and another combination called "The Mystics"; has written several songs, sketches, &c., and invented numerous magical problems. *Hobbies*: Drawing, painting, cycling, photography. *Address*: 29, Shepherd's Bush Road, W. *Agents*: Maskelyne and Cooke.

HAMILTON-BELASCO, Ruby (see Belasco, Ruby Hamilton).

HAMPDEN, Walter (Walter Hampden Dougherty), actor; *b.* Brooklyn, New York, June 30th, 1879; *s.* of J. Hampden Dougherty, a member of the Bar in New York City; *e.* at Brooklyn Polytechnic Institute, Harvard University, and in Paris; is another of the many clever actors whom F. R. Benson has trained for

the stage; made first appearance at Brighton, September 2nd, 1901, walking on and playing small parts in F. R. Benson's provincial company; remained with same management until July, 1904, playing chiefly in Shakespeare; has served with Otho Stuart at Adelphi, since September, 1904. *Address*: Adelphi Theatre, Strand, W.C. *Club*: Green Room.

HAMUND, St. John (Shadwell Clerke), actor; *b.* Sandgate, May 10th, 1869; *s.* of the late Col. Shadwell Clerke, of H.M. Royal Body Guard, Masonic Grand Secretary of England; *m.* Florence d'Alquen, 1895; *e.* for the Army, and for some years held captain's commission in 3rd Battalion West Riding Regiment; gained early experience of the stage as a member of several dramatic clubs, including the Exeter Dramatic Society; made first professional appearance at Court, Wigan, October 23rd, 1893, playing a juvenile part and various doubles in "£1,000 Reward"; played Sydney Gibson in revival of "The Private Secretary" at Avenue, 1895, with Charles Hawtrey; Ralli-Carr in "Gentleman Joe" at Prince of Wales's, 1895; created part of Col. Stockbridge in "Newmarket" at Prince's, Manchester, 1896; General Baltic in "Turned Up," 1896; toured in "La Poupée" with Levilly for 6½ years (1897-1904), first as Loremcis and later as Chanterelle; created the American character part in "Lolo" and the Count in "Amorelle" under same management; Rajah of Bhong in "A Country Girl," (1905 tour of principal company); toured as the Emperor in "A Chinese Honeymoon," with George Dance, 1905-6; produced first dramatisation of "Sherlock Holmes" (by Charles Rogers) at Theatre Royal, Glasgow, May, 1904, playing Dr. Watson; has written and published several songs, plays, sketches, and pantomimes; contributes to various magazines. *Address*: 33, Thornton Avenue, Chiswick, W. *Club*: A.A.

HANBURY, Lily (Mrs. Herbert Guedalla), actress; *b.* London; sister of Hilda Hanbury; cousin of Julia Neil-

son, Nora Kerin, Hilda Jacobsen, and Florence Jamieson; *m.* Herbert Guedalla, accountant, April 18th, 1905; made her first appearance on the stage as Myrine, in "Pygmalion and Galatea," at a Savoy *matinée*, May, 1888; after playing in two other *matinées* at same theatre, she prepared herself thoroughly for her work by touring in the provinces; returning to town, she appeared in "Clarissa," with Tom Thorne at Vaudeville, 1890; six months later she created part of Julia Topliff in "Meadowsweet" at same house; joined Wilson Barrett, 1890, at New Olympic, playing Lose Lendham in "The People's Idol," on the opening night; also played under same management in "The Silver King," "Lights o' London" (as Hetty Preene), "The Stranger" (as Countess Wintersen), and "The Acrobat" (as Madame Catherine); Mrs. Hemmerysley in "A Commission" at Terry's; joined Beerbohm Tree, 1891, and toured in "The Dancing Girl"; made a sensational hit in 1893, on production of Pinero's "The Amazons" at Haymarket, as Lady Noeline Belturbet, in which (with Ellaline Terriss and Pattie Browne) she appeared in masculine dress; subsequently appeared under same management at His Majesty's as leading lady in several of Beerbohm Tree's most important productions; at St. James's, with George Alexander, and at Lyceum, with Lewis Waller, &c., &c. *Hobbies*: Tennis, swimming, and acting. *Address*: Bedford Court Mansions, W.C.

HANN, Charles R., actor (comedian); *b.* Brixton, December 19th, 1868; *s.* of Charles Hann, professor of music; nephew of Walter Hann, scenic artist; *e.* at Brighton; was intended originally for the banking business, and subsequently was apprenticed to a scene painter; first appeared on the stage in December, 1886, playing in a farce with Creswick; has toured with Irving; was with Beerbohm Tree at Haymarket; also tours as John Mildmay in "Still Waters Run Deep," Hawshaw in "A Ticket o' Leave Man," Job Armroyd in "Lost in London,"

Perkyn Middlewick in "Our Boys," &c.; toured with Minnie Palmer, 1905. *Hobbies*: Golf, photography. *Address*: 3, Victoria House, South Lambeth, S.E.

HANSEN, Laura, actress (Shakespearean leads, old comedies, and drama); studied for the stage with Mrs. Chippendale; first appeared in small parts (and understudy leads) in "Harbour Lights" at Adelphi, 1890, followed by tour of same play with William Terriss, in which she played both Dora Vane and Lena Nelson; understudied at Garrick in "Pair of Spectacles" with John Hare (playing part of Mrs. Goldfinch); left this to take up starring engagement with Walter Bentley for 18 months' tour in Australia and New Zealand, playing Ophelia, Desdemona, Portia, Pauline, Lady Anne, Julie ("Richelieu"), Ada Ingot, Fiordelisa ("Fool's Revenge"), Clara Douglas ("Money"), Mrs. Mildmay ("Still Waters"), &c.; lead in old comedies with Ben Greet; lead with Osmond Tearle for three years; American engagement with Augustin Daly, playing seconds in Shakespearean plays and old comedies with Ada Rehan, and with Olga Nethersole; toured for 18 months as lead in "Two Little Vagabonds," and season at Adelphi in revival of same piece; starring tour in South Africa with Leonard Rayne (Josephine in "A Royal Divorce"); Glory Quayle in "The Christian," and about 30 other leading parts; Angelotti in "Tra-la-la Tosca" at Royalty with Arthur Roberts; created Madge in "Old Kentucky" (English production); two stock seasons at Pavilion, Mile End, as lead; &c. *Favourite parts*: Parthenia, Juliet, Rosalind, and Galatea. *Address*: 82, West Cromwell Road, South Kensington, W. *Agent*: Blackmore.

HARCOURT, Robert Vernon, dramatic author; youngest son of the late Sir William Vernon Harcourt, half-brother of L. Vernon Harcourt, M.P.; *b.* 1878; author of "An Angel Unawares," produced at Terry's by Miss Fanny Brough, 1905; inherited from his father the

Malwood estate and £10,000. *Address*: Malwood, Lyndhurst, Hants.

HARCOURT, Marie (Miss Hart), actress (comedy and character); *b.* Macduff, Scotland; *d.* of George Hart, merchant; *e.* at Bow, E.; *m.* Hugh Montgomery; made first appearance in small parts at Aberdeen, with Edward Price; as a girl in her teens, supported Charles Matthews, Barry Sullivan, T. C. King, Wybert Rousby, and others; toured in "The Wicked World" with Osmond Tearle; has played with most of the leading provincial managers; ten seasons with Richard Waldon for chambermaids, &c. *Favourite part*: Astrea in "The Trumpet Call." *Hobbies*: Driving and motoring. *Address*: Pen-y-bryn, St. Asaph, North Wales.

HARDING, Alfred (Macartney), actor (Shakespearean, drama, comedy); *b.* Camberwell; *s.* of W. J. Macartney, civil servant; *m.* Bertha Adams, at Calcutta, 1893; *e.* at Wyndham House, Camberwell, and originally engaged as an accountant in the City; studied singing with Visetti at Guildhall School, and with Arthur Oswald, of the R.A.M.; first appeared in public at Northampton, 1882, as a drawing-room entertainer, with Henry Wardroper; gained early experience as an actor in provincial touring companies; toured as Major Lovel in "Pleasure" with Sir Augustus Harris; Miss Lingard's Shakespearean company; with Mrs. Brown Potter in India; played King Charles in "English Nell" at Prince at Wales's, as deputy during illness of Frank Cooper; Sergeant Keller with American company in "Arizona," at Princess's, 1902; toured in South Africa with Sass and Nelson, June, 1903—August, 1904, playing Roger Goodlake in "Mice and Men," Staats-Minister Van Haugk in "Old Heidelberg," Judge Jeffreys in "Sweet Nell of Old Drury," and other parts. *Favourite parts*: Mercutio, Jacques, Cassio. *Hobbies*: Pianoforte playing, gardening, and chess. *Address*: 86, Haydon Park Road, Wimbledon, S.W. *Club*: A.A. *Agent*: Blackmore.

HARDING (John) Rudge, actor; *b.*

Elvetham, Hants; prepared for the stage by Sarah Thorne at Margate, first appearing on April 9th, 1887, in two small parts in "The Man with the Iron Mask"; seven years with the Kendals (including American tour); Rev. Arthur Leacroft in "Elder Miss Blossom" (700 times); two years with John Hare at the Garrick, as Percy Goldfinch (500 times); in "A Pair of Spectacles," during which run he played at Windsor before the late Queen Victoria and at Sandringham; Rev. James Bartlett in "Cousin Kate" at Haymarket, with Harrison and Maude; 12 out of his 18 years on the stage have been spent with four managements only, consisting of the three already named and Sir Augustus Harris; Prince of Wales in "The Scarlet Pimpernel" with Julia Neilson at New Theatre, 1905. *Favourite parts*: Simeon Strong in "The Idler"; Horace Greensmith in "'Op o' Me Thumb." *Hobbies*: Golf and amateur photography. *Address*: 34, Elm Park Mansions, Chelsea, S.W. *Clubs*: Green Room, A.A.

HARDING, Nannie, operatic, concert, and oratorio vocalist; *b.* Haverfordwest; *d.* of William Harding, solicitor; *e.* Wales and London; received musical training from her father and Signor Randegger; first appeared in "La Frivoli" at Drury Lane in 1886, in chorus and as understudy; five years with D'Oyly Carte, including Continental tour, playing Yum-Yum, Lady Ella, Casilda, and Elsie Maynard; at Lyric as Teresa in "Mountebanks"; principal soprano in repertoire opera tour in Australia; *prima donna* in "Dorcas" with Harry Paulton; juvenile lead in comedy; Arrah in "Arrah-na-Pogue," with Wilfred Shine; in pantomime at Manchester, Birmingham, and Nottingham; also sang in oratorios "Elijah," "Creation," "Hymn of Praise," "St. Paul," "Judas Maccabaeus," &c. *Favourite part*: Elsie Maynard in "The Yeomen of the Guard." *Address*: c/o O. B. Thomas, solicitor, 220, Strand, W.C. *Agent*: St. John Denton.

HARDY, Nelson, ventriloquist and

mimic; *b.* Maidstone, March 30th, 1861; *s.* of John Hardy, soldier; is a great-grand-nephew of Admiral Sir Thomas Hardy, Nelson's flag-captain at Trafalgar; father of Evelyn Hunter, Grace Hardy, and Ada Hardy; *e.* at National School, Dover, and served for some years in the Army; saw active service in South Africa, 1881, and in Egypt, 1882 (medal, clasp, and star); prepared himself for a stage career by appearing at *al fresco* concerts at Brighton, 1891-8, but really made his first appearance as a ventriloquist at a benefit performance at Sanger's Amphitheatre in 1890; at Queen's Hall with Albert Chevalier's recitals, 1898-1901; appeared Alhambra, 1899; Barrasford tours (twice), Livermore tours (three times), Brill and Graydon tours (four); toured with Harry Lauder as ventriloquist and stage manager; with Maskelyne and Devant at Sheffield, Christmas, 1905. *Hobbies*: Mechanics, writing, painting, walking, cricket, and swimming (has saved three persons from drowning—at Brighton, Torquay and Port Said). *Address*: 8, Chivalry Road, Wandsworth Common, S.W. *Agent*: Cadle.

HARE, Francis Lumsden, actor (leading man and light comedian); *b.* London, April 27th, 1875; *s.* of Matthew Pennefather Hare, of Ballingary, Tipperary; *e.* Chesterfield, King's County, and in London; *m.* Frances Rutledge, January 9th, 1899; as a youth, he decided to follow the sea, but soon tired of a career on the ocean wave, and studied elocution under Professor Ellaby; made first appearance at Swindon, March, 1894, as juvenile in the late Howell Poole's "Wronged"; has been principally engaged in provincial and foreign tours, including four trips round the world; was three years in Australia and New Zealand as leading man with J. C. Williamson; two seasons as leading man at Pavilion, Mile End; special engagement with Vedrenne and Barker at Court, 1906. *Hobbies*: Swimming, cricket, fishing, golf, and photography. *Address*: A. A. *Club*: Playgoers *Agent*: Blackmore.



JOHN HARE.

Alfred Ellis and Watery.

HARE, Gilbert (Fairs), actor; *b.* London; *s.* of John Hare; *e.* at Harrow and Jesus College, Cambridge; first appeared on stage in 1887, when he toured with Beer-bohm Tree; has since played in a wide range of characters in his father's and other companies, both in London and the provinces, his speciality being old men parts; created a hit as Sir Chichester Freynè in "The Gay Lord Quex" at Globe, 1899; joined Mrs. Brown Potter in the management of Savoy, 1904; appeared at Coliseum with Mrs. Brown Potter in "I Pagliacci," 1905. *Recreations*: Golf and cricket. *Club*: Garrick.

HARE, John (Fairs), actor; *b.* Giggleswick, Yorks, 1844; *e.* Giggleswick Grammar School; intended for the Civil Service, but resolved on a stage career, and placed himself under the tuition of the late Leigh Murray, and studied with him for six months; joined stock company at Prince of Wales's, Liverpool, and made his *début* in a small part in "A Business Woman," being so nervous that he was hissed; after another six months of hard study, came to London, where he made his first appearance as Landlord Short in "Naval Engagements," with Marie Wilton, at Prince of Wales's; remained at same house for ten years, playing a long succession of parts in the Robertson comedies, and other plays; assumed management of the Court, 1875, opening with Charles Coghlan's comedy, "Lady Flora"; he collected a brilliant company, including the Kendals, Amy Fawcett, John Clayton, Charles Kelly, Ellen Terry, Henry Kemble, and Sarah Hughes, and placed his house in the first rank of London theatres; his management here lasted four years, his first success being with "New Men and Old Acres"; while "Olivia," with which he closed his lesseeship, was another notably successful production; joined the Kendals in management of St. James's, 1879, and this successful partnership continued for nine years; among the great successes achieved during this period were "The Queen's Shilling,"

"As You Like It," Tennyson's "Falcon," "A Scrap of Paper," "The Squire," and "The Wife's Secret," not to mention many other pieces almost equally well-known; the partnership terminated in 1888, amid a scene of enthusiasm memorable in theatrical annals; became lessee of the Garrick (which had been virtually built for him by W. S. Gilbert), 1889, opening with "The Profligate," which was followed by "La Tosca," then by "A Pair of Spectacles," and "Lady Bountiful"; at the conclusion of his management, in 1893, went on tour with a choice *répertoire*, securing unbounded success wherever he appeared; took the Globe, 1898, and created a sensation by producing Pinero's "The Gay Lord Quex," which he subsequently toured through Great Britain and America; in 1903 he appeared at the New in Barrie's "Little Mary," which, with "A Pair of Spectacles," and "An Old Jew," by Grundy, he afterwards toured during 1904 and 1905. *Address*: 75, Upper Berkeley Street, Portman Square, W. *Clubs*: Garrick, Beefsteak, A.A. (of which he is a vice-president).

HARGREAVES, William, actor (old men parts); *b.* Milton-next-Gravesend, Kent, March 13th, 1841; *s.* of John Hargreaves, designing artist; *m.* Nellie L. Vaile, sister of Amy Fanchette; *e.* Gravesend; made first appearance at Theatre Royal, Leeds, October 21st, 1861, playing Francisco to Barry Sullivan's Hamlet; toured with Sothorn, Charles Matthews, Mrs. Langtry, L. Sothorn, &c.; also in America with "Private Secretary" (playing Cattermole over 3,000 times), "Pair of Spectacles," &c.; has appeared at Haymarket, Vaudeville, Strand, and other West End houses. *Favourite part*: Ingot in "Garrick." *Hobby*: Collecting British lepidoptera. *Address*: 11, Beira Street, Balham Hill, S.W.

HARLEY, Charles, actor; father of Violet M. Harley; *e.* at Bedford and Leamington; intended by parents for the army; first appeared professionally at Prince of Wales's, Tunstall, 1878 (playing twelve leading parts

during his first week—including Captain Molineux, Hardress Cregan, Beamish McCoul, Captain Levi—son—and in six farces); has fulfilled eighteen years' engagements under only four managements, namely, four years touring with Charles Wyndham, stage-managing, and playing (principally Wyndham's own parts) in "Pink Dominoes," "Truth," "Great Divorce Case," "Hot Water," "Where's the Cat?" "Brave Hearts," "Jilted," "A Night of Terror," &c.; 2½ years lead with Hardie and Von Leer, followed by four years as Richard Redcliffe in "Alone in London," with J. F. Elliston; then by 7½ years with Hutchison companies (playing chiefly Wyndham parts), in "The Liars," "Mrs. Dane's Defence," "Manœuvres of Jane," "Masqueraders," "Mummy and the Humming Bird," "Lady Huntworth's Experiment," "Case of Rebellious Susan," "A Country Mouse," "Freedom of Suzanne," &c. *Address*: A.A.

HARLEY, Violet M., actress (*ingénues*); *d.* of Charles Harley; *e.* at Stratford-on-Avon; trained for the stage by playing child parts; made first appearance at Blackburn, as one of the little Micawbers in "David Copperfield," with Charles Dickens Comedy Company; Little Mary in "A Woman's Revenge"; created Jack in "Saved from the Sea," with Adria Hill and Robert Ayrton; Paul in "Alone in London," with J. F. Elliston; 5½ years with Emma Hutchison in "The Liars," "Mrs. Dane's Defence," "Mummy and the Humming Bird"; played Pamela, the *enfant terrible* in "The Manœuvres of Jane," at age of 14; three tours as Angela in "A Country Mouse." *Hobby*: Music. *Address*: A.A.

HARLINGTON, Grace (Mrs. F. R. Gwyn Richardson), dramatic actress (*ingénues*, soubrettes and boys); *b.* Holborn, W.C., 1883; *d.* of Thomas Darling and Violet Temple, actor and actress; *m.* F. R. Gwyn Richardson, 1903; *e.* at private school at Harlington, Middlesex; prepared for stage by mother; first appeared at

Ealing, in "La Belle Russe," when four years old. *Favourite part*: Pollie Pippin in "The Union Jack." *Amusements*: Walking and playing patience. *Address*: Waitara, Richmond, Surrey.

HARMAN, Lindsay, actor (eccentric comedy), baritone singer, and stage manager; *b.* Bromley, Kent, August 9th, 1865; *m.* Alice Pennington, third daughter of W. H. Pennington, Shakespearean actor, 1890; joined D'Oyly Carte's opera company as a chorister, 1889; remained under same management for nearly twelve years, during which period he played the majority of the baritone and character parts in the Savoy operas; has since played and stage managed in musical comedies with George Dance and with Charles Macdonald; is well known amongst the amateur operatic societies as a producer of comic opera. *Address*: Hambalt Road, Clapham Common, S.W.

HARMER, Dolly, actress, musician, and variety artist; *d.* of Peter Harmer, actor; *s.* of Joseph Harmer, principal violinist with the late Sir Charles Hallé; has played principal violin in most of the ladies' orchestras, including Lila Clay's and Madame Hunt's Les Militaires; has appeared in nearly every line of business from children's parts to comedy old women; was the original Shrove Tuesday in Sutton Vane's drama, "The Span of Life," both in England and America; played title-*rôle* in "The Lady Slavey" with William Greet for two years; and was the Lady Journalist in "The New Barmaid" for another two years; created Lady Maud in "Her Majesty's Guests," and has played on two tours in "Jack-in-the-Box," by G. R. Sims; her last part in the theatres was Martha in "Ma Mie Rosette"; was a well-known principal boy in pantomime at leading provincial theatres, but has latterly devoted herself mainly to variety work. *Address*: c/o *The Stage*, or *Era*.

HARRINGTON, Charles (James Harrington), actor and theatrical mana-

ger; *b.* Newcastle-on-Tyne; *s.* of James Harrington, engineer; *m.* Zerlina Zerbinì, February, 1873; father of Zerlina Harrington, Sylvia Stella, Hero Hathaway, and Chas. A. Z. Harrington, violinist and acting manager; *e.* at Newcastle; was a member of various amateur dramatic societies while a youth in Newcastle; made first professional appearance at Theatre Royal, Dundee, 1866, as walking gentleman; seasons with Mr. Wyndham at Theatre Royal Edinburgh, J. Rodgers at Prince of Wales's, Birmingham, E. D. Davis at Lyceum, Sunderland, J. R. Newcombe at Theatre Royal, Plymouth, C. Rice at Theatre Royal, Bradford, S. Parry at Prince of Wales's, Liverpool, W. Sidney at Theatre Royal, Manchester; first London appearance, 1873, as De Mauprat in "Richelieu"; Sir John Harrington in "Twixt Axe and Crown"; co-partner with Craven Robertson in the "Caste" comedies, playing all juvenile leading parts and subsequently appearing as Eccles and other character old men; has played all sorts of parts from Hamlet and Shylock to Duc della Volta in "La Fille du Tambour Major," and Middlewick in "Our Boys"; has toured own companies with "Our Boys," "Saved," "Guiltless," "Her Wedding Day," "How London Lives," "Sailors of the King," "White Slave," and "Uncle Tom's Cabin" (the latter continuously since August, 1891). *Address:* 105, College Place, N.W.

HARRINGTON, John Patrick, musical and dramatic author; *b.* Holborn, May 1st, 1865; *m.* Jennie Arthur; is a journalist by training, and was formerly connected with *Funny Folks* and other journals; worked in conjunction with George Le Brunn for 21 years, down to the latter's death in December, 1905; joined J. W. Tate in partnership, January, 1906; is known principally as author of sketches and lyrics for the variety stage; estimates his output of the latter as numbering 10,000 at the lowest computation; has published over 1,000 songs in sheet music form; has also

written both libretto and lyrics for comic opera. *Address:* Lyric Lodge, Gladstone Street, Bedford.

HARRISON, Cyril, actor (leading business); *b.* Leeds, 1866; *s.* of Henry Edwin Harrison, timber merchant; *e.* at Charterhouse and United Service College, Westward Ho! (where he was a contemporary of Rudyard Kipling); first appeared in stock season at Theatre Royal, Torquay, 1882, in small parts; leading man with "In the Ranks," 1901; joint author of "The Coroner" (which was played for seven years in England and Australia), in first production of which, in 1888, he played leading part; has also written many short stories. *Favourite parts:* Major Dick in "One Summer's Day" and Captain Swift. *Hobbies:* Cricket, golf, and fishing. *Address:* 52, Upperton Gardens, Eastbourne. *Club:* Yorick.

HARRISON, Frank, stage manager and producer; *b.* Birkenhead, October 24th, 1869; *s.* of Dr. Robert Harrison, organist; *m.* Ethel Maud Kay, November 26th, 1896; *e.* at St. Bee's College, Cumberland; began stage life as a soprano soloist; then walked on at Strand in "Vice Versâ" and "Silver Guilt" as a schoolboy and newspaper seller; gained sound experience by observation and hard work in stock companies; served under Sir Augustus Harris for seven years, on one occasion playing the principal comedy part in "Prodigal Daughter" at Drury Lane at three hours' notice; five years with Isaac Cohen; four years with Henry C. Arnold ("A Prodigal Daughter"); has also held engagements with George Conquest (as stage manager), Henry Dundas, Percy Hutchison, Marshall Moore, and Milton Bode; stage manager with Messrs. Shubert at Waldorf since opening in May, 1905; no hobbies except reading (principally plays). *Address:* 15, Digby Mansions, Hammersmith, W.

HARRISON, Frederick, M.A., lessee and manager of Haymarket Theatre; *b.* London; *e.* King's College School and Trinity College, Cambridge;

originally went on stage in 1886, and was for some years associated with Beerbohm Tree in the business management of the Haymarket; joined Forbes-Robertson as joint-lessee and manager at Lyceum, 1895-6; sole lessee and co-manager with Cyril Maude of Haymarket Theatre, 1896 to 1905, when Mr. Maude withdrew from a partnership which had been extraordinarily successful. *Address*: Haymarket Theatre, S.W.; 127, Mount Street, W. (*Tele.*: 1246 Mayfair); and Haslemere, Surrey.

HARRISON-TATE, A. (Mrs. Fred Benton), actress (lead and special parts); *b.* Liverpool, of an old Manx family; *m.* Fred Benton, September 22, 1900; *e.* at Liverpool; prepared for the stage at the Ben Greet Dramatic Academy, and by hard work in touring companies associated with same manager; first appeared professionally at Crystal Palace, 1895, walking on in "The Two Roses," with H. B. Irving; has fulfilled engagements with the Milton Rays, three years in pantomime with Dottridge and Longden, with Fred Benton in "A French Spy"; toured own company, 1900-1904, in "A Marriage of Vengeance." *Hobbies*: Boating, walking, and shooting. *Address*: Prince of Wales's Theatre, Wolverhampton.

HARRISS, Sophie, actress; *b.* Adelaide, South Australia, where she made her first appearance in the chorus of a burlesque company; toured with W. J. Holloway's Shakespearean company in small parts; joined Williamson, Garner and Musgrove's opera company, playing small parts in numerous comic operas, and in pantomime; a long tour in comedy with Frank Harvey was succeeded by another long tour in comic opera with the Australian firm already named; after fulfilling a pantomime engagement at Melbourne, was engaged to support George Miln in Shakespeare and in "The Three Musketeers"; after another tour in comic opera, visited London, and then toured in a number of her favourite operatic rôles

in South Africa; eighteen months with Lyric Opera Company, with Leonora Braham as *prima donna*, during which eighteen operas were produced in twenty-two weeks; she has played with success in the United States; principal boy Grand, Nottingham, 1905-6, and has recently been playing in suburban pantomime. *Address*: c/o The Stage, or *Era*.

HART-DYKE, Winifred (see Dyke).

HARTFORD, W. S., actor; *b.* Paisley; *m.* Emma Overend, August 29th, 1879; *e.* at Paisley Grammar School, he was placed in an engineering shop, but spent every available moment in the absence of proper supervision in the workshop in reciting Shakespeare and indulging in mimic combats with his fellow apprentices; made first appearance on the stage in "the lang toon" of Kirkcaldy, as Earl of Mar in "Marian," when he was so thoroughly struck by stage fright (combined with a terrible shame at finding his legs in tights), that he had to be helped bodily on to the boards; on that occasion had a speaking part of one line; in three years was playing as leading man; played lead with Miss Marriott, Miss Bateman, Helen Barry, Mrs. John Drew (in America), &c. *Hobbies*: Walking, swimming, and studying a good part. *Address*: 47, Godolphin Road, Shepherd's Bush, W.

HARTILL, Willie (Horrox), stage manager; *b.* Manchester, 1872; *s.* of Joseph Horrox, solicitor (Parliamentary, railway); *e.* Rossall College, and originally engaged as a solicitor; became first connected with the stage as a member of various amateur dramatic and operatic societies; first appeared professionally in 1892, as a comedian in variety theatres; after eight months in the halls, he toured for several years (1893-1900) in musical comedies; since 1900 has been chiefly devoted to stage-management (and latterly exclusively); has appeared in one capacity or another in "The Bishop's Move," "Little Intruder," "Facing

the Music," "Nicandra," "On Active Service," "A Beautiful Fiend," "The Shop Girl," "Little Miss Nobody," "The Liars," "Bootle's Baby," &c.; four years with D'Oyly Carte; two years with Beerbohm Tree; stage manager with George Dance, 1904-5; stage manager for Mrs. Langtry, August, 1905. *Hobbies*: Cycling, motoring, tennis, and country life generally. *Address*: 8, The Hythe, Staines. *Agent*: Kelson Trueman.

HARVEY, John Martin, actor manager; *b.* at Wyvenhoe, Essex; *s.* of John Harvey, naval architect; *m.* Angelita Helena de Silva (Miss N. de Silva, actress), *o.d.* of the late Don Ramon de Silva Ferro; *e.* King's College School, London; was originally destined for profession of naval architect; studied drawing and painting under Slade Professor Brown and at Heatherley's Studio, but showed such strong inclination for the stage while quite a youth, that, on the advice of W. S. Gilbert, was placed under the tuition of the late John Ryder, teacher of elocution; first appeared at Court Theatre, under management of John Clayton and Arthur Cecil as the schoolboy in "To Parents and Guardians," 1877; was next introduced by W. S. Gilbert to Charles Wyndham, who engaged him to tour for five weeks as Dolly Birkett in "Betsy"; after the usual touring vicissitudes, was engaged by Irving as a supernumerary at the Lyceum in "Much Ado About Nothing," in which also his future wife took a small part; remained with Irving for many years, playing a variety of increasingly important characters, and touring with him in America and the provinces; organised every summer (in conjunction with William Haviland) a well-selected *répertoire* company, with which he toured the smaller provincial towns during the period when the Lyceum was closed, playing such pieces as "Othello," "The Lady of Lyons," "Ruy Blas," "The Taming of the Shrew," "The Two Roses," "The Corsican Brothers," and "Robert Macaire";

this "holiday" partnership existed for six years; leaving Irving in 1897, he played at the Court in "Sweet Nancy," "The Children of the King," and other pieces; subsequently appeared at Avenue (where he produced "A Cigarette Maker's Romance"), Terry's, and Garrick; assumed the management of Prince of Wales's, 1900, where he produced "Ib and Little Christina" and "The Only Way"; in the latter piece he made the success of his career; subsequently revived the piece during his season at Lyceum, and again toured it through the provinces and America; played for a short season at the Royalty with Mrs. Patrick Campbell, in "Pelleas and Melisande"; took Lyric, autumn, 1905, and produced "Hamlet," which, after a short run, was succeeded by "The Breed of the Treshams"; at the conclusion of his season at Lyric, commenced another long suburban and provincial tour, which extended well into 1906; has successively managed Prince of Wales's (twice), Lyceum, Court, Royalty, Apollo, and Lyric. *Hobbies*: Drawing and painting. *Club*: Green Room. *Address*: 30, Avenue Road, Regent's Park, N.W.

HARVEY, May (Mrs. Charles Helmsley), actress; *b.* London; *e.* in New York, where she spent the early years of her life; *m.* Charles Helmsley, formerly manager of the Compton Comedy Company, with which she toured in America and the English provinces; her first important London engagement was at the Opera Comique, in Browning's "Blot on the Scutcheon," after which was engaged by John Hare to play Polly Eccles in revival of "Caste," and several other pieces; played Lucie Manette in "The Only Way," with Martin Harvey, at Prince of Wales's, 1899; and has since made occasional appearances in London, varied by provincial tours. *Address*: c/o C. T. Helmsley, St. James's Theatre, S.W.

HARWOOD, Robb, actor; *s.* of a well-known actor at Astley's, who was the original impersonator of Dick Turpin, and who afterwards left the



MARTIN HARVEY.

Histed.

arena for the stage to play at the Lyceum under the Batemans; brother of Florence and Kate Harwood; appeared as a child at the old Holborn and the Queen's in Long Acre; has had a wide experience in drama, comedy, musical comedy, and pantomime; his principal engagements have been under Beerbohm Tree, but he has done a large amount of good provincial work; appeared with John Hare in "The Old Jew," and was with Arthur Bouchier on tour in "Caste" and other pieces; played the part of the Cockney in "Little Miss Nobody," at Lyric, 1898; gave imitations of well-known actors at Palace Theatre, 1899; his more recent engagements have been with Beerbohm Tree in "The Last of the Dandies," "A Man's Shadow," and "Business is Business." *Address:* c/o *The Stage*, or *Era*.

HATTON, Bessie, younger daughter of Joseph Hatton, author, playwright, and journalist; *e.* at a convent school in the Ardennes and Bedford College, London; having developed that acute desire for dramatic distinction which, judging by the kindred experience of Sarah Bernhardt, Marie Tempest, Cecilia Loftus, and others, finds its origin amid conventual surroundings, she commenced the study of her future profession under Mrs. Chippendale; made her first London appearance in 1889 at the Globe, with Richard Mansfield, playing the Prince of Wales in "Richard III."; afterwards played Gennarino in "La Tosca," with John Hare at Garrick; made a remarkable success at the Shaftesbury as Lady Eve in Henry Arthur Jones's "Judah"; went to America during her father's visit to the States and repeated with E. S. Willard her impersonation of Lady Eve; on returning to London, enacted the dual rôle of the Prince and the Pauper in her father's dramatisation of Mark Twain's famous romance; afterwards played François in "Richelieu" at Lyceum, with Sir Henry Irving; was the Lucy White in the London production of "The Professor's Love Story," with Mr. Willard at Gar-

rick; in recent years has devoted herself chiefly to literature, in which she has won great distinction, more especially for her "Village of Youth," "Pilgrims of Love," and "Her Master Passion." *Address:* 11, Marlborough Road, N.W.

HATTON, Joseph, dramatic author, novelist, and journalist; *b.* 1841; *s.* of F. A. Hatton, a Derbyshire newspaper proprietor; *e.* at Chesterfield; *m.* 1860, Louisa Howard (*d.* 1900); father of Bessie Hatton (*q.v.*); was for some years engaged in journalism in the provinces; since coming to London has edited *The Gentleman's Magazine*, *The Sunday Times*, and other journals; editor of *The People* (a great feature of which is his always interesting "Cigarette Papers") since 1899; was special correspondent of *New York Times* and *Sydney Morning Herald*; author of several novels and plays, among the latter being a version of "The Scarlet Letter," produced in America with great success; "John Needham's Double," "A Daughter of France," "The Dagger and the Cross," "Clytie," "Liz," "When Greek meets Greek," "The Prince and the Pauper," and "Jack Sheppard." *Recreation:* Cycling. *Address:* 11, Marlborough Road. *Club:* Garrick.

HAUPTMANN, Gerard, German poet and dramatist; *b.* in 1862, at Salzbrunn, Silesia; *e.* until 1875 in the elementary school of his native village; went afterwards to Breslau and established himself as a farmer; continued his literary studies and was subsequently admitted to the University of Jena; travelled through Italy, and then started his career as a playwright; one of his first works, "Die Weber," 1892, created a sensation through its rejection by the Licenser of Plays; it was, however, produced by the Stage Society; his other dramatic works include: "Biberpelz," 1893; "Hannele," 1894; "Fuhrmann Hensehel," 1898; he was awarded the Grillparzer Prize in 1898, and made an honorary LL.D. by Oxford University, 1905. *Address:* Agnetendorf im Riesengebirge, Germany.

HAWKINS, Anthony Hope, dramatic author and novelist; *b.* London, 1863; *s.* of Rev. E. C. Hawkins, late Vicar of St. Bride's, Fleet Street; *e.* Marlborough, Balliol College, Oxford (president of Union); barrister Middle Temple, 1887; for some time acted as marshal (on circuit) to his cousin, Mr. Justice Hawkins (Lord Brampton); *m.* Elizabeth Somerville, *d.* of Charles H. Sheldon, and sister of Suzanne Sheldon, of New York, 1903; author of many successful novels, including: "The Prisoner of Zenda," dramatised by E. Rose, and "Rupert of Hentzau," dramatised by himself and produced at St. James's; also author of plays, "The Adventure of Lady Ursula" (Duke of York's, 1889), "Pilkerton's Peerage" (Garrick, 1903), and "Captain Dieppe," in collaboration with Harrison Rhodes (Duke of York's, 1904). *Address:* 41, Bedford Square, W.C. *Tele.:* 13709 Central. *Clubs:* Athenæum, Reform, Garrick, Authors.

HAWTHORNE, Lil., variety artiste; *b.* in Texas, where her father owned a large cattle ranch; owing to his becoming involved in expensive law-suits, found herself compelled, at the age of fourteen, to face the world: together with her two sisters, who, like herself, sang exceedingly well, she obtained, through G. E. Nash, a well-known American singer, an engagement with the Bostonian Opera Company; the girls were very successful, and eventually joined the music hall profession; a tempting offer to come to London was accepted, and they presented at the Oxford a very pretty turn called "The Willow Pattern Plate," by Leslie Stuart, which secured them immediate popularity; her two sisters were married, 1897, and returned to the States; and she decided to remain in England, and has since appeared at most of the leading halls in London and the provinces, and also as principal boy in a number of provincial pantomimes; her first pantomime was at the Empire, Edinburgh, 1898, when she played Jack in "The House that Jack Built," Prince in "Cin-

derella," at Prince of Wales's, Birmingham, 1899; afterwards as Colin in "Puss in Boots" at Shakespeare, Clapham; in 1901 she was Aladdin at Stoke Newington, and was at Birmingham again the following season; Puss in Boots at Prince's, Bristol, 1903; and she was again secured for the Prince's, Bristol, where she was immensely successful, receiving a handsome diamond and amethyst ring from the management; in the intervals of her pantomime engagements she has appeared at the Oxford, Tivoli, and other halls, in a large and popular *répertoire* of songs. *Agent:* John G. Nash.

HAWTREY, Charles, actor; *b.* Slough, 1855; *s.* of Rev. John Hawtreay, an Eton master; *e.* Rugby; *m.* Helen Mary, *d.* of Rev. H. Durand, 1902 (who died 1905); made earliest appearance at Princess's; produced "The Private Secretary" (at Princess's), which had phenomenal run; this was followed by the "Arabian Nights," "Tenterhooks," "Nerves," "Jane," and "Husband and Wife," during 1890 and 1891; played in revivals of these and other pieces at the Globe from 1892 to 1895; produced "The White Elephant" and "Saucy Sally" at the Comedy in 1895 and 1896, and "One Summer's Day," 1897; this was followed by "The Cuckoo," "Lord and Lady Algy," 1898; and "A Message from Mars," at Avenue, 1899-1900; after this paid a visit to the United States, where he played all his principal rôles, and subsequently appeared at many of the leading vaudeville houses; returned to England, 1905, and appeared in a revival of "A Message from Mars" at Avenue, and at Criterion in "Time is Money," subsequently going on tour with Ethel Irving in the same piece and in "The Lucky Miss Dean"; created name-part in "The Indecision of Mr. Kingsbury," Haymarket, 1905; adapted "The Private Secretary" from the German of Von Moser; author of "Mr. Martin," three-act comedy. *Address:* 60, Haymarket, S.W. *Club:* Green Room.

HAY, John M., actor and principal tenor in musical comedy; *b.* Fal-mouth, 1868; *s.* of Captain Hay, R.N.; grandfather was one of the officers of H.M.S. *Bellerophon*, on which Napoleon was transported to St. Helena; great-grandfather was also a naval officer; *e.* at Burney's, Gosport, and Oxford Military College, and intended for the army; *m.* Gwendoline Colquhoun, *d.* of Captain Colquhoun, late 17th Regiment, chief constable of Swansea; studied singing under Signor Franco Leoni; first appeared professionally at Bournemouth, August 26th, 1896, as Captain Katana in "The Geisha"; played principal tenor parts in "The Geisha," 1896, "Gentleman Joe," 1897; "A Greek Slave," 1898; with Beerbohm Tree in "The Musketeers," 1898; Savoy Theatre in "Naughty Nancy," 1902; Alhambra, in concert party, and Princess's Theatre, 1903; "My Lady Molly," 1904; "Prince of Pilsen," 1905; has also appeared many times on the concert platform. *Hobby*: Rowing. *Agent*: Blackmore. *Address*: c/o *The Stage*, or *Era*.

HAYDON, Ethel (Mrs. George Robey), actress; *b.* Melbourne, Australia, *d.* of the late E. P. Haydon, for many years starter for the Victoria Turf Club, and a popular member of Melbourne society; came to London, 1896, and secured an engagement from George Edwardes; first appeared at Gaiety in "The Circus Girl," 1897, and subsequently in "My Girl"; has appeared as principal girl in several leading provincial pantomimes, securing great popularity by her charming appearance and agreeable singing and acting.

HAYE, Helen (Mary), actress; *b.* in India; *d.* of P. J. Hay, tea-planter; *e.* at Bedford High School and at Bonn, Germany; *m.* Ernest Attenborough, 1898; spent a good deal of her early life in India; intended to enter Girton or Newnham, and passed preliminary examinations for same, but decided to embrace a stage career instead; first appeared in stock season at Hastings, February, 1898, in small parts; appeared in "Gipsy Earl," at Adelphi,

1898, with Gattis, as understudy for Julia Neilson; four tours with Milton Bode, playing leading parts in Drury Lane dramas, Hetty Preene in "The Lights o' London," Nancy in "Saved from the Sea," May Edwards in "Ticket o' Leave Man," heavy part in "The Great Millionaire," &c.; Gwendoline Fairfax in "The Importance of Being Earnest," with A. B. Tapping; Hermia in "A Midsummer Night's Dream," with F. H. Macklin and Peter Davey; Nellie Denver in "Silver King," with Austin Melford (suburban tour); three tours in Shakespearean *répertoire* with Ben Greet, playing seconds to Edith Wynne Matthison; Esther Eccles in "Caste"; four separate engagements with Walter and Fred Melville, playing in "In a Woman's Grip," "Driven from Home," "A Girl's Cross Roads" (creating juvenile part), "Her Forbidden Marriage" (creating heavy part), at Standard, E., and on tour; two tours as Lady Sylvia Bowlby in "A Country Mouse," with Percy Hutchison; starred as Roma in "The Eternal City" (suburban tour), with Bannister Howard. *Hobbies*: Photography, fishing, boating. *Address*: A.A., or as advertised.

HAYES, Louis (Louis de Vere Hayes), actor; *b.* New York, U.S.A., but brought up in Europe until 1877, when he returned to America; *s.* of a merchant; *m.* Agnes Maud Sylvanne (Maud Hayes), 1887; father of John Edwin, Charles Louis Stuart, Mona and Dolly Hayes; uncle of George Scully; first appeared professionally at Theatre Royal, Cork, as Louvoir in "Civilisation," during stock season; played at Wallack's, Niblo's Gardens, 8th Avenue, Booth's, Mrs. Conway's and other New York theatres, 1877-1880; at Denver, Colorado, and in New Mexico, 1880-1882; and at Ben M. Beer's Opera House and the Olympic, St. Louis, Mo., for nearly four years, 1882-1886, varied by touring; returned to Europe 1887 and has since fulfilled 28 stock seasons in London and provinces and toured with numberless companies, including his own; narrowly escaped

death twice while on the stage, first from loaded revolver and subsequently through a half-hundred-weight falling from flies and cutting the toe of his boot before burying itself in stage; has no particular hobby and no recreations. *Address*: Stage office. *Agent*: Cadle.

HEATHER, Jerrold, actor; *b.* Prittlewell, Essex, 1874; *s.* of John Fry Heather, M.A., head mathematical professor, Royal Military Academy, Woolwich; *e.* privately by father and tutors; commenced stage career as an acting manager, first opening at Tunstall, Staffs., February, 1893, with Sidney Herbert Basing; toured for upwards of 7½ years with own companies; starred as Captain Hamilton in "The Slave Girl" (3 years), Crawford in same piece (4 years), Oliver Cromwell in "For the King" (1900), John Beaumont in "That Woman from France" (two engagements, 1903 and 1904), Jack Coulson in "The Female Swindler" (1904-5), Jack Merriman in "The Ugliest Woman on Earth" (1905); leading man at Grand, Islington (stock, 1905), Rev. Philip Carton in "Between Two Women" (1906), &c., &c. *Favourite part*: Oliver Cromwell. *Recreations*: Weight-lifting and physical culture. *Address*: Standard Theatre, E.

HEDMONDT, E. C., operatic vocalist; *b.* Maine, U.S.A., 1857; *e.* Montreal and Jena; was intended for a commercial career, but abandoned it in order to go to Leipzig to study music and singing; there he was for some years a leading tenor at Opera House; also sang at the Royal Opera, Berlin, and at Bayreuth Festival, 1888; manager and director of English Opera at Covent Garden, 1895; sang leading rôle in "The Scarlet Feather" at Shaftesbury, 1897, and appeared in the operatic version of "Rip Van Winkle," by Raymond Roze, at Her Majesty's, in same year; since then has been singing with Carl Rosa Company in English opera. *Recreations*: Riding, cycling, sailing, and collecting curios. *Address*: 39, Jermyn Street, S.W.

HEGLON, Meyrlane Mme., operatic

singer; *b.* in Belgium, of Danish extraction; made her *début* at the Paris Grand Opera, 1890, as Madeleine, in "Rigoletto"; has sung with success the part of Amneris in "Aida"; Dalilah in "Samson"; Edwige in "Wilhelm Tell"; Emilia in "Otello"; the Queen in "Hamlet"; Myrtale in "Thaïs"; &c.; created the leading rôle in "Messaline" and "Henry VIII." at Covent Garden, London, a few



S. CREAGH HENRY.

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years ago, with considerable success. *Address*: 2, Boulevard Emile-Augier, Paris.

HEIJERMANS, Herman, Dutch dramatist; has written among other works "Diamantstad," "Het Sevende Gebod," "Ora et Labora," "Kinderen," "Schekels," "Bloemaand," &c.; an English adaptation of Heijermans's "The Good Hope" was given at the Imperial Theatre, London, in April, 1903. *Address*: Scheveningen, In. Badhuisweg, Holland.

HENRY, S. Creagh (Henry C. S. Head), actor and playwright; *b.* Guernsey, July 1st, 1863; *s.* of Major S. C. Head; *e.* Wellington

College; first appeared on stage at New Theatre, Devonport, August, 1886, in "The Country Girl" and "Adrienne Lecouvreur," with Helen Hastings; toured for two years with F. R. Benson, Ben Greet, Hermann Vezin, Robert Pateman, subsequently fulfilling engagements with Janette Steer, Charles Dornton, Norman Forbes, Murray Carson, Mrs. Lancaster Wallis, Otho Stuart, Charles Warner, William Haviland, &c.; played in Adelphi production of "Secret Service," "Gipsy Earl," &c.; seasons at Globe, Comedy, and Princess's; has written and produced several plays, including the first version of "Sorrows of Satan," "Knave of Diamonds," "Time's Revenge," "Dr. Janet of Harley Street," "From the Unseen World," &c. *Favourite parts*: Iago, Captain Swift, Sir Bruce Skene in "The Masqueraders." *Address*: 5, Melbourne Grove, South Kensington, S.W. *Clubs*: Green Room and A.A. *Agent*: Blackmore.

HERBERT, Galwey, actor (light comedian); *b.* St. Helena; *s.* of Surgeon-General H. C. Herbert, A.M.C., F.R.C.S.; *e.* at United Services College, Westward Ho! North Devon; first appeared at Theatre Royal, Bath, 1892; has appeared at Criterion, Garrick, Haymarket, New, Royalty, Drury Lane, and other West End theatres; has fulfilled two South African tours; twice through Australasia with Frank Thornton and J. C. Williamson; toured own company in "Facing the Music," 1905; wrote "In Harbour," produced at Royalty, Chester, 1897. *Favourite part*: Cis in "The Magistrate." *Hobbies*: Driving and riding. *Address*: 6, Elliot Terrace, The Hoe, Plymouth. *Club*: Green Room.

HERON-BROWN, Edith (Edith Anne Brown), actress (*ingénue*, comedy, and character parts); *b.* Kensington; *d.* of Wm. Heron-Brown, dramatist and journalist; *e.* Kensington; originally studied for the concert platform under Madame Agnes Miller; played in several amateur performances; made first appearance at Herne Bay, 1899, as

Angelica; in "The Medium"; toured as Diana Chesney in "The Sorrows of Satan," 1899; Ela Delahay in "Charlie's Aunt," 1900; title-*rôle* in "The New Magdalen," 1902; has also played on tour in "Are You a Mason?" "Our Boys," "Betsy," "Snowball," "A Stranger in a Strange Land," "The New Housemaid," &c.; toured with Mrs. Langtry in South Africa, 1905-6, playing important parts in "The Degenerates," "Mrs. Dering's Divorce," "The Walls of Jericho," &c. *Address*: 1, Elsham Road, Kensington, W. *Club*: A. A.

HERVIEU, Paul, French novelist and playwright; member of French Academy; *b.* Neuilly-sur-Seine, near Paris, in 1857; entered diplomatic service and appointed secretary to the French Legation in Mexico; resigned his official post in 1880, and began his literary career by publishing a series of satiric sketches on the social life of the period; his first play, "Les Paroles Ristent," was staged at the Vaudeville Theatre, Paris, 1892; then followed in succession "Les Tenailles," 1895; "La Loi de l'Homme," 1897; "La Course du Flambeau," 1901; "Point de Lendemain," 1901; "L'Enigme," 1901; "Théroigne de Mericourt," 1902; and "Le Dédale," 1903; M. Paul Hervieu has been elected hon. President of the French "Société des Gens de Lettres." *Address*: 23, Avenue du Bois de Boulogne, Paris.

HESLEWOOD, Tom, actor and costume designer; *b.* Hessle, Yorks, April 8th, 1868; made first appearance February 13th, 1893, at Shaftesbury Theatre, at a *matinée*; toured with modern comedies and subsequently, after two years with "The New Boy" in the provinces, was engaged to play with Weedon Grosmith at the Vaudeville; The Judge in "The Burglar and the Judge" at Vaudeville; joined Ben Greet to play Nero for two years in his No. 1 "Sign of the Cross" company; played Pistol in Calvert's revival of "Henry IV." at Manchester; was engaged by Lewis Waller to play Richelieu in his first production of "The Three Musketeers,"

1899, and has remained with him ever since, except during a portion of 1904, when he played the Insurance Agent in "Letty" at the Duke of York's; designed costumes for "A Lady of Quality" at the Comedy, for Ben Greet; since then has designed dresses for "Bonnie Dundee," the entire production of "A Queen's Romance" ("Ruy Blas"), (scenery, dresses, and properties), for Lewis Waller, all the dresses for "His Majesty's Servant," and ladies' dresses for "Miss Elizabeth's Prisoner"; dresses for "A Winter's Tale" for Viola Allen, and for Adelphi production of "Hamlet." *Address*: Imperial Theatre, Westminster, S.W.

HEYSE, Paul Johann Ludwig, German poet, novelist and playwright; *b.* in Berlin, 1830; his drama and tragedies include "Francesca di Rimini," 1850; "Maleager," 1854; "Elizabeth-Charlotte," 1860; "Hans Lange," 1866; "Colberg," 1868; in addition to his novels and plays, Paul Heyse has translated into German the poetical works of Giusti, 1875, Leopardi, 1874, and of Parini, Monti and Manzini, 1889. *Address*: Luitzenstrasse, 22, Munich, Bavaria.

HICHENS, Robert Smythe, novelist and dramatist; *b.* Speldhurst, Kent, 1864; *s.* of Rev. Canon Hichens, Rector of St. Stephen's, Canterbury; *e.* Tunbridge Wells and Clifton College; became a student at R.C.M., with a view to a musical career, but abandoned this in favour of journalism; became musical critic of the *World*, and wrote numerous successful novels, including "Flames," "The Green Carnation," "Felix," &c.; author of "The Medicine Man" (produced by Irving at Lyceum, 1895); part author with Wilson Barrett, of "The Daughters of Babylon," produced Lyric, 1898; and (with Cosmo Stuart), of "Becky Sharp," produced at the Prince of Wales's, 1903. *Clubs*: Grosvenor, Bath, New Vagabond.

HICHINS, H. J., theatrical manager; *e.* at University College School; was originally a clerk in the London and

County Bank; having saved a little money, he turned his attention to the stage, and became a pupil of Soutar and Maclean, who were then playing at the Gaiety; here he obtained his first engagement under John Hollingshead, and appeared in "The Serious Family," under the name of H. Tempest; created a part at the same theatre in "Wait and Hope," by H. J. Byron, who liked his acting, and engaged him for the Globe, where he appeared with H. J. Montague, in "Partners for Life"; then went into the provinces, and was for some time "walking gentleman" at Prince of Wales's, Liverpool; while there, he saw an advertisement for an acting manager at a West End theatre, and applied for the appointment, which he obtained (at Princess's); later on he was engaged as acting manager at the Charing Cross Theatre (afterwards Toole's); he next transferred his services to Alexander Henderson at the Criterion; moved to the Strand when Henderson sold his interest to Charles Wyndham, at the same time looking after interests he had obtained at Royalty and acting at Globe; manager of the Empire, Leicester Square, since its opening as a theatre in 1884, in which position he has obtained the respect and esteem of everyone with whom he has been brought in contact. *Address*: Empire Theatre, Leicester Square, W.C. *Club*: Eccentric.

HICKS, Edward Seymour, actor-manager; *b.* St. Heliers, Jersey, 1871; *s.* of Major Hicks, 42nd Highlanders; *e.* Prior Park College, Bath, and Victoria College, Jersey; *m.* Ellaline Lewin (Ellaline Terriss, actress), *d.* of William Terriss, actor; elder brother of Stanley Brett, actor; made his first appearance on the stage in 1887, when only 16; was engaged by George Edwardes as principal light comedian at Gaiety, 1893, and remained there until 1898; afterwards appeared at the Court and Garrick in "A Court Scandal," written by himself and Aubrey Boucicault; he then paid a visit to America, and

on his return enlisted under the banner of Charles Frohman and the Gattis, at the Vaudeville, where he played in Barrie's "Quality Street," "Alice in Wonderland," "Sweet and Twenty," and produced his own musical plays, "The Cherry Girl" and "Blue Bell in Fairy Land," with his wife in the title-*rôles*, followed by "The Catch of the Season" (written by himself and Cosmo Hamilton), which had an exceptionally long and successful run during 1904-5-6; also author of "The New Sub" (one-act play), "Papa's Wife," to music by Ellaline Terriss; part author with George Edwardes of "One of the Best" (drama in four acts, produced at Adelphi), "Under the Clock" (a *revue*, written in conjunction with C. H. Brookfield), "The Yashmak" (musical play), "A Runaway Girl," "With Flying Colours" (play in five acts), "The Talk of the Town" (musical play), and several other pieces; is the proprietor of the new Aldwych Theatre (opened at Christmas, 1905, with a new version of "Blue Bell"), of which Charles Frohman is the lessee and manager; is a man of extraordinary activity and versatility, and has crowded an enormous amount of achievement into his professional career. *Address*: 53, Bedford Square, W.C.; The Old Forge, Merstham, Surrey. *Clubs*: Beefsteak, Garrick, Green Room, Eccentric. (*For portrait see page 328.*)

HOBBS, Herbert Halliwell, actor; *b.* Stratford-on-Avon, November 16th, 1877; *s.* of W. A. Hobbs, solicitor; *e.* at Trinity College, Stratford-on-Avon; was intended for his father's profession; prepared for dramatic career with F. R. Benson, who started him in thinking parts; walked on for the first time at Royalty, Glasgow; subsequently fulfilled engagements in London and on tour with Forbes-Robertson, Mrs. Patrick Campbell, Ellen Terry, &c.; toured South Africa, 1901, playing in Shakespeare under martial law; visited the West Indies, with F. R. Benson, 1905, as a member of the first Shakespearean company to tour in that part of the world. *Hobbies*:

Riding, swimming, cricket, tennis. *Address*: Enniscoffy, Stratford-on-Avon. *Club*: A. A.

HOBBS, John Oliver (Mrs. Craigie), dramatist and novelist; *b.* Boston, U.S.A., 1867; *d.* of John Morgan Richards, a well-known American merchant, who has for many years resided in London, where she began her education; *m.* Reginald Walpole Craigie, 1887 (marriage dissolved); author of numerous plays, including "Journeys End in Lovers Meeting," written for, and produced by, Ellen Terry, 1894; "The Ambassador," produced by George Alexander at St. James's, 1898; "Repentance," one-act drama, played at St. James's, 1898, and afterwards specially produced at Carisbrooke Castle, 1899; "The Wisdom of the Wise," at St. James's, 1900; part author of "The Bishop's Move," produced by Arthur Bourchier at Garrick, 1902; "The Flute of Pan," produced by Miss Olga Nethersole at the Shaftesbury, 1904, in connection with which very curious but ineffectual efforts were made to stultify the opinion of the critics; is the author of numerous novels of a high standard of excellence; contributor to the leading British and American reviews, and to the *Encyclopædia Britannica*. *Address*: K3, The Albany, Piccadilly, W.; 56, Lancaster Gate, W.; Steephill Castle, Ventnor, Isle of Wight.

HODGSON, E. Miles, actor (old men and character); *b.* Manchester, January 13th, 1889; *e.* at Penketh, near Warrington; was prepared for the stage by Ryder Boys, of Manchester; first appeared at Prince's, Manchester, 1904, as Tobias Mardye in "The Mayflower"; toured as Timothy Tolman in "What Became of Mrs. Racket," with C. R. Stone, 1905; also as Joe Shotwell in "My Sweetheart." *Address*: Cheadle Hulme, Cheshire.

HOFFMAN, Maud, actress; *b.* Kentucky, U.S.A.; first appeared professionally in Boston, U.S.A., as Juliet, for one week; was then engaged by E. S. Willard for small

parts for season; two seasons with Wilson Barrett, playing Queen Mother in "Hamlet," Emilia in "Othello," Olive Skinner in "Silver King," &c.; appeared as Ophelia in Boston; engaged by Augustin Daly to play Bianca, Celia, Hero, Grace Harkaway, Maria in "School for Scandal," &c., with Ada Rehan; rejoined Willard as leading lady for two years; leading *ingénue* in "The Great Ruby" at Drury Lane, 1898; created Berenice in "The Sign of the Cross" with Wilson Barrett; leading lady with Richard Mansfield, 1902; at Terry's with Edward Terry; Salome in revival of "Dandy Dick" at Wyndham's; Queen Elizabeth in "Kenilworth" at Glasgow and Edinburgh; leading lady with E. S. Willard for two provincial tours, 1904-5; name part in tour of "Leah Kleschna," with Charles Frohman, autumn, 1905; prefers Shakespearean rôles. *Address*: 4, Clifford Street, Bond Street, W.

HOGARTH, Vladimir (A. E. Moore), vocalist; *b.* Durham, 1876; *s.* of William Moore and Elizabeth Moore, authoress; *e.* Pitman's School and privately; *m.* Agnes E. Palmer, 1897; educated musically by Signor Tramezanni, Mr. Lunn, and Madame Amy Sherwin; first appeared at Palace, Bristol, 1905, as tenor vocalist; has sung professionally at numerous "At Homes." *Favourite part*: Manrico in "Trovatore." *Address*: 7A, Gerston Terrace, Paignton, South Devon.

HOHENFELS, Stella (Baroness Berger-Hohenfels), Austrian actress, drama and comedy; has passed all her career at the Burg Theatre, Vienna, and is looked upon as the leading actress of that famous Imperial house; she made her *début* in juvenile parts and next played *ingénue rôles*; she appeared subsequently in both the classic *répertoire* and in modern comedies and tragedies; her favourite parts include Ophelia in "Hamlet," Iphigenia in Goethe's version of the Greek play of that name, the Duchesse de Septmonts in the younger Dumas's "L'Etrangère," and Suzanne in

Pailleron's "Le Monde où l'on s'ennuie"; she is equally at home in Sudermann's dramas, and made another hit quite recently in Maeterlinck's "Monna Vanna." *Address*: Burg Theatre, Vienna, Austria.

HOLLAND, Fanny (Mrs. Arthur Law), actress and vocalist; was born in London, and married, in 1877, William Arthur Law, dramatist (author of "The New Boy" and numberless other plays); studied music at the Royal Academy of Music, and was for some years a very popular and successful concert singer in London and the provinces; joined the German Reeds at the old Gallery of Illustration, 1869, and appeared in most of the playlets and musical pieces presented by them during the next five years; after appearing at Criterion, on the opening of that house by H. J. Byron, 1874, rejoined the German Reeds, 1875, and remained with them at St. George's Hall (with the exception of a short period, during which she was specially engaged by D'Oyly Carte to play Josephine during the concluding portion of the run of "H.M.S. Pinafore" at Opera Comique) until 1895, when the German Reed combination was finally dissolved in consequence of the death of Corney Grain and his partner, Alfred German Reed; has now retired from the stage. *Address*: Hill Cottage, Pulborough.

HOLLES, William, actor, producer and manager; *b.* Liverpool, July 12th, 1867; *s.* of Henry Maxwell Holles, art critic; brother of Alfred and H. M. Holles; *e.* at Liverpool and privately; *m.* Nannie Goldman, 1893; possessing a natural inclination and aptitude for the stage, he was assisted towards adopting a professional career by family and other associations; made first appearance at Theatre Royal, Birkenhead, 1884, in small parts in stock season; played principal character parts in Standard plays until 1895; introduced Laurence Irving to provinces as a star; produced "The Shopwalker" (by Robert Buchanan and Harriet Jay) for Weedon Grossmith at Vaude-

ville; produced "The Mariners of England" by same authors for Herbert Sleath, at Olympic; stage manager "La Perichole," at Garrick with George Edwardes, 1897; stage-managed Bennett Burleigh's spectacle, "The Soudan War," at Olympia, for Barnum and Bailey; produced "The Cousin from Australia," at Opéra Comique; stage-managed "The Topsy Turvy Hotel," at Comedy, for Wm. Greet, 1898; touring the leading variety theatres with Nannie Goldman in musical comedy melange, 1905. *Favourite work*: writing and producing plays. *Hobbies*: Tennis, motoring, and the fine arts. *Agent*: Tom Shaw.

HOLLOWAY, W. J., actor; *b.* London; accompanied his parents to Australia at an early age; was originally trained for an engineer; abandoned that occupation for the stage, his first engagement being at Melbourne with William Hoskins, who was one of Irving's earliest friends; after playing leading parts with almost every star of distinction who visited Australia, entered into management at Theatre Royal, Melbourne, 1878, also touring the Colonies; especially devoted himself to Shakespearean productions, and also appeared in "Ingomar," "Pygmalion and Galatea," and other well-known dramas; came to England, 1884, for rest and enjoyment, and on returning to Australia resumed his profession with so much ardour that in 1889 he was prostrated through overwork, and returned to England on recommendation of his doctor; joined Irving at Lyceum, 1892, making his first appearance outside the colonies in "King Lear" as Earl of Kent; assumed the part of Lear at three hours' notice during the illness of Sir Henry, although it was not a part included in his Australian *répertoire*; manager at Terry's, 1893, where he produced "The Foundling"; subsequently toured South Africa with a powerful *répertoire* company, arriving in Johannesburg during the Jameson Raid; on return to England after a successful tour was a prominent member of syndicate

which exploited "A Day in Paris" at Duke of Yorks, 1897; South African tour, 1898, playing "The Sign of The Cross" throughout the country; also appearing as Richard III., Richelieu, Hamlet, &c.; third South African tour where he is a firm favourite, taking with him, among other plays, "The Prisoner of Zenda" and Globe version of "The Three Musketeers," 1905. *Address*: A.A.

HOLTROP, van Gelder, Mme., Dutch dramatic actress and professor at the Amsterdam Conservatoire; joined the Nederlandsche Tovneel 1889; Mme. Van Gelder is an artiste of the most versatile character, and has been equally successful in Schiller's "Joan of Arc" and in Pailleron's "Le Monde où l'on s'ennuie" she is gifted with a voice of peculiar charm and expression; on the occasion of the performance given at the Comédie Française, some years ago, by the Amsterdam company, the Parisian critics pronounced most favourably on her interpretation of Portia in the "Merchant of Venice."

HOMEWOOD, A. S. (Ashley Spencer Homewood), actor; *b.* Ilford, Essex, August 22nd, 1869; *s.* of Charles Stephenson Homewood; *b.* of Talbot and Gertrude Homewood; *m.* Joan Blair, December 28th, 1899; *e.* at New College, Eastbourne, and at Monmouth; studied elocution with Alfred Nelson at Guildhall School, and was a constant participant in the performances of various amateur clubs from boyhood; made first professional appearance at Sadler's Wells, February 2nd, 1891, playing four small parts in "The Ring of Iron"; has done a vast amount of good work in Shakespearean and old comedy *répertoire* companies in the provinces; four tours in America, with Olga Nethersole and E. S. Willard; Pantaloon and Steve Rollo in tour of "Alice Sit-by-the-Fire" with Ellen Terry; 1905. *Hobbies*: Writing and cricket. *Address*: A.A.

HONRI, Percy (Percy Harry Thompson), musical entertainer (speciality concertina); *b.* Thorpe Mandeville

Northants, June 24th, 1874; *s.* of Harry Thompson, of Banbury, Oxon.; *e.* Lambeth; *m.* Annie Broadhead, daughter of W. H. Broadhead, theatrical proprietor, of Manchester and Liverpool; first appeared publicly at Oddfellows' Hall, Great Bridge, Staffs., 1880, at a charity concert, as a song and dance artist; appeared for some time as the junior member of the Royal Thompson Trio with parents, and toured Continent and America; has since fulfilled engagements at all principal London and provincial variety theatres; inventor of the extended compass duet concertina, and of the new system keyboard for concertinas. *Address:* c/o *Era*.

HOPE, Anthony (see Hawkins).

HOOD, Captain Basil, dramatic author; *b.* 1864; *s.* of the late Sir Charles Hood; *e.* Wellington College, and at Sandhurst; served ten years as a subaltern in the Yorkshire (Princess of Wales's Own) Regiment, 1883-93; obtained his company, 1893; while still in the Queen's service, wrote "The Gipsy" (one-act, produced by Augustus Harris), "Donna Luiza," &c.; he had just finished "Gentleman Joe" (subsequently produced by Arthur Roberts at Prince of Wales's) when his regiment was ordered to Burmah, whereupon he sent in his papers, and went on half-pay, in order to devote himself to writing for the stage; finally retired from the service, 1898; author, in addition to the pieces named, of "The Crossing Sweeper," "Auld Lang Syne," "The French Maid," "Dandy Dan," "Apron Strings," "Duchess of Dijon," "Orlando Dando" (written for Dan Leno), "Her Royal Highness," "Pretty Polly," and "The Rose of Persia" (Savoy, 1900), "The Great Silence," "Ib and Little Christina," "The Emerald Isle," "Sweet and Twenty," "Merrie England," "My Pretty Maid," "A Princess of Kensington," and "The Golden Girl"; the last-named (written in conjunction with Hamish McCunn) was produced at Birmingham by H. Cecil Beryl, 1905; has written a version of Sardou's "Les Merveilleuses" for

George Edwardes; is one of our most finished and poetical playwrights, the lyrics of "The Rose of Persia" and his most serious play, "Ib and Little Christina," displaying exceptional taste and sentiment, while his humour is always playful and light, and never caustic. *Clubs:* Naval and Military, Garrick. *Address:* De Vere Gardens, Kensington, W.

HOOK, Alfred H., acting manager; *b.* Hereford, November 15th, 1879; *s.* of Charles Wesley Hook, formerly of Hereford (now of Bradford); brother of Will, Walter, Dollie, and Nellie Hook, and Geo. Travers; *e.* at Grammar School, Hereford, and Bradford; was originally employed as a solicitor's clerk; first appeared as an actor at Theatre Royal, Chesterfield, October 1st, 1897, in "Her Wedding Day" (small part and acting management) with T. E. Ward; has fulfilled engagements with Moody-Manners Co., Arthur Jefferson, James Bell, Geo. Kirk, &c.; appeared in "From Scotland Yard," "The Manxman," &c.; toured own company in "The Prodigal Son," 1905. *Hobbies:* Reading, stamp-collecting, and cycling. *Address:* 30, Darfield Street, Bradford, Yorks.

HORSPOOL, J., composer, orchestrator, specialist in voice production and music publisher; *b.* Southwell, Notts, January 22nd, 1856, of parents who had no sympathy with an artistic career, and insisted on putting him into business life; made his first public appearance in chorus at the old Amphitheatre, Holborn; toured as a boy in the first provincial tour of "Madame Angot," with D'Oyly Carte; joined choir of Lincoln Cathedral at age of 19, and for two years received musical training; on his voice failing, he secured an appointment with Carl Rosa as prompter and scorer; on the death of Edward Solomon—leaving orchestration of one-half of his opera, "The Taboo," untouched—was called in two nights before production at Duke of York's, and completed the whole work within twenty-four hours, thereby enabling management to keep faith with public; served with

John Hollingshead at Gaiety, with Irving at Lyceum, and for six years with Emily Soldene; discovered new method of voice production, based on the perfectly natural use of the voice both in singing and in speaking; has written some hundreds of humorous songs (under many *noms de plume*, especially "Leonard Kane"), sacred songs, piano pieces, organ voluntaries, &c., as well as the oratorio, "Israel in Egypt"; Grand Opera, "Psyche"; comic opera, "On Circuit"; and tone poem, "Love and War," &c. *Address*: 2, Tite Street, S.W. *Studios*: 82, Victoria Street, S.W.

HOWARD, George, actor; *b.* London; *m.* Clara Earle, 1898; *e.* London; first appeared at Alexandra, Widnes, 1892; toured for two years with H. C. Arnold, 1893-4; two seasons with H. Cecil Beryl, 1895; played with Mrs. Bernard Beere, 1895; five years with Wilson Barrett, at Lyric, 1896, American tour, 1894, and Australian tour, 1897; two seasons at Drury Lane in "The Great Ruby" and "Hearts are Trumps"; over four years with Edward Terry, understudying him during his seasons at Terry's, and accompanying him on South African (1903) and Canadian and American (1905) tours. *Address*: c/o *The Stage*, or *Era*.

HOWARD, Selby (S. Baldock Howard), actor; *b.* Southwark, 1874; *s.* of Baldock Howard; brother of Beatrice Read, contralto; *e.* King's College; previously occupied as electrical engineer; first appeared, 1891, in pantomime, at old Lyceum, Molesey; was in pantomime at Royal County, Kingston, for several years; toured own pantomime company, 1895-6; on tour with F. H. Macklin, 1900; appeared with Granville Barker in special *matinée* of "The Ladies' Battle," 1901. *Recreation*: River sports (has won over fifty amateur aquatic events on Thames). *Address*: Restville, Weybridge, Surrey.

HOWARD, Thomas Martin, of The Marvellous Howards, entertainer and illusionist; *b.* Lambeth, July 9th, 1859; *s.* of Professor Martin

Howard, illusionist; brother of the Howard Bros., entertainers; *e.* at Stonyhurst; first appeared professionally at Cremorne Gardens, 1866, in mind-reading and clairvoyant entertainment; has travelled three times round the world with most of the great combinations and own company; has received Royal patronage on four different occasions; now touring own company; maker and inventor of numerous illusions. *Hobbies*: Cycling and trick photography. *Address*: 46, Moss Street, Paisley.

HOWARD, Wilson, actor; *m.* Carlotta Anson; *e.* in London, and made first appearance as principal in children's pantomime company; prepared for the stage as solo soprano in choir and concert work while a boy; has migrated from singing solos, through the music halls and minstrel troupes, to playing leading business in comedy and drama; appears in own comedy duologues in the variety houses. *Favourite parts*: Harry Dell in "The Mariners of England," and Happy Jack in "How London Lives." *Hobbies*: Most sports. *Address*: See advertisement in *Era*.

HOWE, Harry, comedian, vocalist, and dancer; *b.* Great Yarmouth, November 20th, 1866; *s.* of Joshua Thornton Howe, captain in the Mercantile Marine; *m.* Mabel Kessler, September 8th, 1889; father of Harry Howe Kessler, Little Mabel Howe, and Phyllis Howe; *e.* at Great Yarmouth; made first appearance at Theatre Royal, Great Yarmouth, as boy actor and vocalist, at age of fourteen, with Terry Hurst, in stock season; played in stock subsequently with Charles Dornton; toured with Hardie and Von Leer, Warwick Gray, Milton Bode, &c.; has played in nearly all the principal theatres and variety houses of the United Kingdom. *Hobbies*: Riding and sculling. *Address*: Derwent House, Brougham Terrace, Liverpool. *Agent*: Will Sley.

HOWE, Leonard, actor (juveniles), and business manager; *b.* Islington, 1875; *s.* of Walter Howe, actor; *e.* Royston College, Sydney, N.S.W.,

and Battersea Grammar School; was originally engaged as a cigar merchant and as a farmer; trained for the stage under the tuition of his father, first in Australia and then in this country, he made his first appearance at the Pavilion, Mile End, as utility; toured America for twelve months with Forbes-Robertson, 1903-4, in "Hamlet," and "The Light that Failed" (playing the latter piece in five different countries within eight weeks, namely, Swansea, Wales, August 3rd; Birmingham, England, August 10th; Belfast, Ireland, August 31st; Buffalo, New York, September 28th; Toronto, Canada, October 5th; has also toured with Lewis Waller and William Millison as Gower in "Henry V.; has toured companies under own management; latterly engaged in directing tours of father's company in "A Victim of Villainy." *Favourite part*: Edgar Trefusis in "White Heather." *Hobby*: Photography. *Address*: A.A. *Agent*: Blackmore.

HOWE, Walter, actor and touring manager; *b.* Camden Town, 1860; *s.* of John Howe, farmer; father of Leonard Howe; *e.* at Berkhamstead Grammar School; was originally employed as an engraver, but studied elocution at the Birkbeck Institute (where he was associated with Arthur Wing Pinero and Arthur Shirley), and adopted the stage as a calling; first walked on at the Globe, in "Paul Pry," with J. L. Toole; was engaged in management for twelve months with Walter Spong in Australia; five years leading man (entire) with Williamson, Garner, and Musgrove (also "down under"); played Jacob Fletcher in "Saints and Sinners." at Vaudeville, 1883; twelve months with Mrs. Patrick Campbell, 1902-3, playing Schwartz in "Magda," and Cayley Drummle in "Second Mrs. Tanqueray"; six months with Lewis Waller, playing Beau Nash in "Monsieur Beaucaire," 1904; latterly touring own company in "A Victim of Villainy." *Favourite part*: Humpy Logan in "Master and Man." *Hobbies*: Oil painting, photography, riding. *Address*: East-

gate House, Cawston, Norwich.
Club: Green Room.

HOWITT, Nellie (Mrs. W. Ruddle Brown), actress; *b.* Alva, Scotland; *d.* of T. C. Howitt, actor manager, and his wife, Ada Dowsing, actress; *e.* at Glasgow; was the original Gaspard in children's "Les Cloches de Corneville," at London Gaiety; has played leading parts with Robert Arthur, Milton Bode, Charles Dornton, late T. P. Appleby, Emma Hutchinson, J. B. Mulholland, Milton Rays, the late Andrew Melville, &c. *Favourite part*: Louise in "The Two Orphans." *Address*: Belgrave Cottage, Belgrave Gardens, St. John's Wood, N.W.

HUDSON, Eric, actor; *b.* Nottingham, November 23rd, 1861; *e.* University College School, London; was originally a City clerk, but after three years deserted commerce for the stage and joined Maggie Morton's company, making his first appearance at Central Hall, Darlington, at Easter, 1881, playing Walter in "Paul Pry"; subsequently toured as the Hop-picker in "In the Ranks," Baxter (and stage management) in "The Silver King," Jasper Grafton in "Old Kentucky," Laroche in "The Terror of Paris"; created parts of Tom Hall in "The Diver's Luck," Tom Drake in "Man's Enemy," and De Varennes in "Two Little Heroes"; part author of "The Gayest of the Gay" and "The Great Secret" (with Arthur Shirley), "Man's Enemy" and "Two Little Heroes" (with Charles Longden), and "Under Remand" (with the late R. Stockton). *Hobby*: Trying to write plays. *Address*: c/o *The Stage*, or *Era*.

HUGHES, Annie (Mrs. Edmund Maurice); *b.* Southampton, 1869; *d.* of Henry Hughes-Gass, Harrogate; *e.* Miss Buss's School, North London, and Queen's College, Harley Street; *m.* first, in 1890, Nicholas Devereux, a wealthy young Irish gentleman; second, Edmund Fitzmaurice Lenon, professionally known as Edmund Maurice; went on the stage when only fifteen; appeared at Globe in 1885 under Charles Hawtrey in "The

Private Secretary"; joined Thomas Thorne at the Vaudeville, where she was seen by Charles Wyndham, and given an engagement for two years; here she created the part of Caroline Boffin in "A Man with Three Wives," and followed this with Jenny Gammon in "Wild Oats"; in 1880, when Charles Wyndham was interested in the Princess's, she appeared there in "Held by the Enemy," and then played one of the "The Two Roses" at Criterion, Maud Millett being the



MORFA HUGHES.

other; transferred her services to Adelphi, 1888, and appeared in "The Bells of Haslemere"; was secured by Mrs. John Wood when she opened the Court, creating the part of Winifred in "Mamma," and on Mrs. Kendal succeeding to the temporary management, she had a share in the production of "The Weaker Sex"; created the part of Little Lord Fauntleroy, 1887, in the play of that name, at a *matinée*; when Willard opened the Shaftesbury she played the part of Nancy in "The Middle-

man"; on marriage with Mr. Devereux, in 1890, announced her intention of retiring from the stage and returning to the boards all within the short space of twenty-four hours, and fulfilled her later decision by appearing the same year in "April Showers," and in a revival of "Sweet Nancy," by Buchanan, at the Lyric, a part which she resumed a little later at the Royalty and again at the Court, in 1891 she essayed the character of Naomi Tighe in a revival of "School" at the Garrick, under Hare; created leading part in "A Bit of Old Chelsea" (by Mrs. Oscar Beringer), at the Court; Angela in "A Country Mouse," at the Prince of Wales's, 1901; appeared in Max Pemberton's "A Girl from School" at Wyndham's 1903; "Mr. Hopkinson," 1904; and "Public Opinion," also at the New, 1905; is a clever and amusing writer. *Address*: 4, Portman Mansions, Gloucester Place, W. *Club*: Lyceum.

HUGHES, Morfa (Ethel Margaret Morfa-Hughes), actress-vocalist; *b.* Plymouth, 1876; *d.* of late John Charles Morfa-Hughes, J.P., formerly in the Admiralty; *e.* High School, Plymouth, and Royal Academy of Music; was a member of the Irving A.D.C., in which she played with Lilian Braithwaite, Dawson Milward, and Rawson Buckley; played Nora in "Harvest" for Bancroft, A.D.C.; Lady Windermere in "Lady Windermere's Fan"; Joan in "Sweet and Twenty" (one of her chief successes); first appeared at Crystal Palace concerts under August Manns, 1894; then sang at St. James's, Queen's, Albert, and Steinway Halls, and on important concert tours in provinces and Scotland; has written a four-act comedy and several short stories. *Recreations*: Acting, play-writing and boating. *Address*: Magdala Villa, Twickenham, W. *Club*: Pioneer.

HUGUENET, Félix, French dramatic actor; *b.* Lyons, 1858; has played successively in light opera parts and in comedy and drama; made his *début* in the "Tour de Nesles"

appeared for four years at the Theatre du Parc, Brussels, and subsequently at the Theatre des Variétés and the Palais-Royal in Paris; has also appeared at the Renaissance, Vaudeville, Bouffes-Parisiens, and the Gymnase in such pieces as "Miss Helyett," "Sapho," "Zaza," "La Robe Rouge," "Madame Sans-Gêne," &c.; appeared with Madame Réjane, at the New Royalty Theatre, in "La Souris," "Décoré," "Heureuse," and "La Rafale," 1906. *Address*: 1, rue Nouvelle, Paris.

HUNTLEY, G. P., actor; *b.* Fermoy, County Cork, 1868; *s.* of Frank Huntley, actor and manager, and Mrs. Huntley, the well-known actress (the original La Frochard in "The Two Orphans"); *m.* Eve Kelly, actress, 1900; made first appearance on stage at age of three, in a speaking part in "The Octoroon," in his father's company; played old men's parts when barely sixteen, and developed into comedy while touring in Harry Nicholls's parts in Drury Lane drama; toured for four years with the Kendals; engagements in pantomime at Manchester and Liverpool made him immensely popular in the north, and he was secured by George Edwards to play the fatuous young peer in the musical version of "Kitty Grey," at Apollo, in which he sprang with a bound into metropolitan popularity; his Lord Cheyne in "Three Little Maids," which followed, clinched his reputation; he next appeared for some months in "The School Girl," at Prince of Wales's, 1903; toured in these pieces through Australia and America; scored another success, at Prince of Wales's, 1904-5, in "My Lady Madcap," the cast of which he left in November, 1905, to create the part of Mr. Popple in the piece of that name at the Apollo. *Recreations*: All sports and collecting curios. *Address*: 4, Kensington House, Kensington Court; W.

HURLEY, Alec., comedian; *b.* London, 1863; was first employed at a tea-packer's stores and afterwards at the London Dockhouse; while thus

engaged he appeared frequently at smoking concerts as a comic singer, and achieved much popularity; first appeared professionally as an actor in "Harbour Lights" in the East End; re-appeared at smoking concerts, at one of which he was seen by an agent named George Fredericks, who procured him an engagement at the Marylebone Music Hall, his first song being "Up came Sandow"; for some time worked a "double turn" with his brother; resuming work by himself, achieved considerable success in coster songs, preceding Chevalier in this class of work; among his principal successes were "The Coster's Sister," "I ain't a-goin' to Tell," "She wears a Little Bonnet," "The best Little Woman in The Wide, Wide World"; has lately appeared in scenas "The Coster's Bean Feast," &c. *Recreations*: Sculling, ball-punching, and long walks. *Address*: 98 King Henry's Road, Paddington. (*Tele.* 1403 Paddington). *Club*: Eccentric.

HYDE, Mariette, actress; *b.* London; *d.* of Thomas Hyde, of New York; *m.* Robert Forsyth, July 3rd, 1895; prepared for the stage by Carlotta Leclercq and Henry Neville; has played a large range of parts in drama, comedy, &c.; received flattering notices for her rendering of the Burglar's Wife in "With Flying Colours" at Adelphi. *Hobby*: Going to *matinées*. *Address*: A. A.

IBSEN, Henrik, Norwegian dramatist and poet; *b.* at Skien, Norway, 1828; *m.* Miss Thoresen, of Bergen; apprenticed to a chemist and afterwards studied medicine, 1850; director of Theatre, Bergen, 1851-7; director of Theatre, Christiania, 1857-63; resided in Rome, 1864-74, only revisiting his country at intervals during a period of 25 years owing to the resentment he felt at the national inaction when Denmark was attacked by Germany; his plays include "Lady Ingar of Ostrat," "Pillars of Society," "Ghosts," "An Enemy of the People," "A Doll's House," "The Wild Duck," "Rosmersholm," "Brand," "Hedda Gabler," "Peer

Gynt," "The Master Builder," "Little Eyolf," "John Gabriel Borkman," "When We Dead Awaken" and "Love's Comedy." *Address:* Arben's Gade, 2, Christiania.

ILLINGTON, Marie, actress; *b.* in London; her first important engagement was with David James and Tom Thorne at Vaudeville, 1885, in *ingénue* parts; since then she has taken to high comedy, and has achieved considerable distinction; among her most successful impersonations were Mrs. Bulsom Porter in "Mrs. Dane's Defence," at Wyndham's, 1900; Mrs. Bloodgood in "Are You a Mason?" at Shaftesbury, 1901; the Widow in "The Duke of Killiecrankie," at Criterion, 1904, and similar parts; engaged for the first time to appear in musical comedy in "Mr. Popple," at Apollo, November, 1905. *Address:* Ashworth Mansions, Elgin Avenue, Maida Vale, W.

INNES, Isabel (Mrs. John Humphries), actress (leading and special parts); *b.* Newcastle-on-Tyne; *d.* of John Innes Bagnall, music-hall proprietor; *m.* John Humphries, of Buckland House, Portsmouth, 1895; made first appearance by walking on in "School," 1886, at Middlesbrough, with T. W. Robertson; after fourteen months with Robertson, toured with various managers, including J. Pitt Hardacre, Humphries and Moore, Morell and Mouillott; latterly touring in "Mice and Men," "The Geisha," &c., &c. *Favourite part:* Esther Eccles in "Caste." *Hobby:* Cycling. *Address:* c/o Stage, or *Era*.

INVERNIZZI, Joséphine Peppa, Italian ballet dancer at the Paris Grand Opera; *b.* at Milan; trained in calisthenics at La Scala, Milan, and at the Grand Opera, Paris, under Mme. Dominique and M. Mérante; appeared in "Namouna," 1882; "La Farandole," 1883; "Le Rêve," 1890; "L'Etoile," 1897; created principal parts in the ballets of "Henry VIII," 1883; "Patrie," 1886; and "Ascanio," 1890; has also played in pantomimes such as "Colombine," "Le Collier de Saphirs," "Le Docteur Blanc," "Le

Cygne," &c., at the Opera Comique; at Monte Carlo, &c. *Address:* 5, rue Balzac, Paris.

IRVING, Ethel (Mrs. Gilbert Porteous); made her first appearance as a dancer in "The Red Hussar"; played minor parts in numerous musical pieces in London and provinces and then went to America, where she lived for some years, playing in several well-known companies; also visited Australia; returned to England, and was engaged by George Edwardes; the first important part she played in London under his management was Dudley in "San Toy" at Daly's, in which she made a big hit; she was still more successful in the leading part in "The Girl from Kay's," at Apollo in 1903, which displayed her as a finished comedienne as well as an excellent singer and dancer; her aspirations have always been towards the higher branches of her art and she played with distinguished success at the Royalty, under Philip Carr, in old English comedy, displaying in the part of Milliment in "The Way of the World" a talent for high comedy as well as a power and earnestness which bid fair to yet place her in the front rank of her profession; ventured into management on her own account at Criterion, 1905, producing "What Pamela Wanted," a comedy adapted from the French by Charles H. Brookfield, her performance in which strengthened her growing reputation; she revived "Comedy and Tragedy," by W. S. Gilbert, and as Clarice showed strong emotional powers, her acting meeting with the warm approval of the author; also produced "Lucky Miss Dean," a light comedy, by Sidney Bowkett, which displayed her to excellent advantage, but which was prematurely withdrawn owing to the termination of her lease; she, however, took the piece on a brief suburban tour with complete success; returned to musical comedy in "Mr. Popple," at Apollo, November, 1905. *Address:* Apollo Theatre, W.

IRVING, H. B. (Henry Brodribb

Irving), actor and author; *b.* London, 1870; elder son of Sir Henry Irving; *e.* at Marlborough and New College, Oxford (where he took honours in History); *m.* Dorothea Baird, actress, 1896; *b.* of Laurence Irving; was called to the Bar (Inner Temple), 1894, but never practised; preferred to follow his father's profession, and joined John Hare's company at Garrick, when twenty-one, first appearing as Lord Beaudevere in "School," 1891; fulfilled engagements under various managers (including one with J. Comyns Carr at Comedy, 1894), and then gained valuable experience by touring provinces with Ben Greet's *répertoire* company, 1895; played Louis Roupell in "The Tree of Knowledge," and Sir William Beaudevere in "The Ambassador" with George Alexander at St. James's, 1896-7; joined Charles Frohman at Duke of York's, 1902, to play Orlando in "The Twin-Sister," Crichton in "The Admirable Crichton," &c.; appeared as Hamlet at Adelphi, 1905, his impersonation being very warmly praised; in "Lights Out," Waldorf, 1905, and in "The Jury of Fate," Shaftesbury, 1906; author of the *Life of Judge Jeffreys*, 1898, and a volume of criminal studies, *French Criminals of the Nineteenth Century*, 1901; is a student of criminology, and a frequent visitor at the Old Bailey on the occasion of great criminal trials. *Address*: 1, Upper Woburn Place, W.C. *Clubs*: Garrick, Beefsteak, Green Room, and A.A. (of which he is Chairman of Council, a Vice-President, and a life member).

IRVING, Laurence Henry Foster, actor; *b.* London, 1872; *y. s.* of the late Sir Henry Irving; *m.* Mabel Hackney, 1903; after some amateur appearances and gaining experience in provincial stock companies, he appeared with his father at the Lyceum in a series of important productions, including his own play of "Peter the Great" and his adaptation of Sardou's "Robespierre"; wrote the play "Bonnie Dundee," and produced it at Adelphi, 1900; since 1904 has toured his own play,

"Richard Lovelace," in the provinces. *Club*: Garrick.

JACOBI, Georges, composer and conductor; *b.* Berlin, 1840; studied violin under de Beriot at Brussels and Massar, Paris, and harmony under Reber at Paris; played in several orchestras, was first violin at Opéra Comique, and later at the Grand Opéra, Paris; then conductor at the Théâtre des Bouffes, where his friend Offenbach was conductor and manager; afterwards came to England, and was first violin at the Royal Italian Opera, Covent Garden; then went to Alhambra as musical director, remaining there for twenty-six years, only temporarily deserting the house during the rebuilding after it was burnt down; during this period he went to Her Majesty's to conduct the musical spectacle, "A Voyage to the Moon," and then to Avenue for a short season under Farnie to produce "La Vie Parisienne" and "Nell Gwynne"; after which he returned to Alhambra, where he remained until his resignation, owing to altered policy of the management, 1898; while at Alhambra he composed over 100 ballets, and music of the fairy extravaganza, "The Black Crook," played with great success in 1878; after leaving Alhambra he conducted at the Summer Theatre at the Crystal Palace, and two weeks of Promenade Concerts at Covent Garden; was engaged at Hippodrome at its opening, 1899, as its first conductor, in which post he was succeeded by his son; he has also composed about twenty comic operas; he has latterly devoted himself to instructing classes in ballet composition. *Address*: c/o Cramer and Co., Ltd., 126, Oxford Street, W. *Club*: Eccentric.

JACKSON, Nelson, entertainer (musical monologues); *b.* Liverpool, September 24th, 1870; *s.* of John Jackson; *m.* Margaret Winterbottom, June 1st, 1897; *e.* Liverpool, and began life as secretary to an iron merchant; made first professional appearance at Royal Spa, Harrogate, June, 1893, as musical entertainer; after appearing

throughout the provinces for some years, decided to make London his headquarters, 1903; has fulfilled engagements at Palace Theatre, 1905, &c., &c.; is entirely self-trained, and is author and composer of own *répertoire*. *Address*: 13, Poplar Grove, West Kensington Park, W. *Clubs*: Savage, Yorick, Sketch. *Agent*: Ashton's Royal Agency, 38, Old Bond Street, W.

JACQUES, Frederic (Jaques), actor; *b.* Bloomsbury, October 10th, 1864; *s.* of Charles Jaques, printer and publisher; *m.* Minnie Rayner, June 29th, 1892; *e.* North London Collegiate School and King's College; originally an engineer; joined the Hermits Dramatic Club, at Old Park Theatre, Camden Town, and played for eight years as an amateur; made first professional appearance at Surrey Theatre, as a policeman in William Bourne's "Man to Man" company; toured South Africa, 1892-3, with Lyric Opera Company in *répertoire* embracing twenty-one comic operas, burlesques, &c.; pantomime "Aladdin," Prince of Wales's, Birmingham, and Gaiety, Dublin, 1902; with Seymour Hicks at Theatre Royal, Brighton, in "This World of Ours," 1891; with Charles Warner at Princess's, in "Drink," 1897-8; stage manager with Mrs. Lewis Waller for tour of "Zaza," since October, 1900, fulfilling five years' engagement. *Favourite parts*: Brother Pelican in "Falka," and Jorkins in Jerome's "New Lamps for Old." *Hobby*: Fishing. *Address*: 9, Mornington Crescent, Regent's Park, N.W., or A.A. *Agent*: Blackmore.

JANOTHA, Maria Cecilia Nathalie, Court pianiste to German Emperor; *b.* Czestochowa, nr. Warsaw; studied music under Joachim, Rudolf, Brahms, and Mme. Schumann; holder of numerous diplomas; also Victoria Badge Diamond Jubilee Medal; Great Gold Wagner Festival Medal, Berlin, 1903; Order of Merit for Art, Science, and Music, 1904; Order of the Lion and Sun from the Shah of Persia, 1905; has published several compositions for the pianoforte, and

"Ave Maria" for soprano; has appeared in most of the great cities of Europe and the United States; is a skilled mountaineer, but delights most of all in her famous black cat "White Heather." *Address*: 10, Grafton Street, W. *Club*: Green Park.

JAY, Isabel (Mrs. H. S. H. Cavendish), comic opera and musical comedy actress; *b.* London; *d.* of J. W. Jay; *m.* April 16th, 1902, to H. S. H. Cavendish, African explorer (*decree nisi*, January, 1906); was originally in the office of Mr. Newman, of the Queen's Hall; prepared for stage at Royal Academy of Music, and with D'Oyly Carte Opera Co.; first appeared at Savoy Theatre, 1887, as Elsie Maynard, (principal part) in "Yeomen of the Guard"; appeared before their Majesties at Chatsworth, January 5th, 1905; appeared at Daly's in "The Country Girl," 1903, followed by "The Cingalee," 1904; played in "The White Chrysanthemum," at Criterion, 1905; won first gold medal for operatic singing at R.A.M., 1897, and was created A.R.A.M. *Favourite part*: Phyllis in "Iolanthe." *Hobbies*: Motoring, piano, and painting. *Address*: Uplands, Fitzjohn's Avenue, Hampstead, N.W.

JEFFERSON, Maude (Mrs. Edward P. Durham), actress (juveniles, waifs, boys); *b.* New York, June 19, 1885; *d.* of Francis Jefferson, of the United States Admiralty; *g.-d.* of late Joseph Jefferson; *m.* Edward P. Durham, February 19th, 1905; was brought to England when only a few months old; *e.* privately; had no special preparation for the stage, and began professional career by touring in towns; made first appearance at Biggleswade, 1900, as juvenile; played Alicia in "Lady Audley's Secret," Alice McTabb in "The World," Eva in "The Gambler's Wife," &c., &c.; since played juvenile lead in E. P. Durham's own combination. *Hobbies*: Music and cycling. *Address*: c/o The Stage, or Era.

JEFFREYS, Hilda, *b.* in Ireland; *d.* of the late Captain Jeffreys, and younger sister of Ellis Jeffreys; was under George Edwardes, understudying Edna May, Mary Studholme, and playing all the leading parts; has for some years been a member of the Vaudeville company under Charles Frohman, playing in the different musical plays produced at that house, understudying, and has recently assumed leading characters with considerable success. *Address*: Vaudeville Theatre, W.C.

JEFFREYS, Ellis (Mrs. Herbert Sleath Skelton); *b.* Ireland; *d.* of the late Captain Jeffreys; *m.* first, the Hon. Frederic Curzon (marriage dissolved), and second, Herbert Sleath Skelton, actor; first appeared in small parts in light opera; abandoned this for comedy, and has since played leading parts at nearly all the principal West End theatres, having developed into a highly finished comedienne; fulfilled important engagements in 1902-3-4 with Harrison and Maude at Haymarket, and subsequently with Fredk. Harrison, 1905; toured in America, 1904, with her husband and achieved considerable success; with Frederick Harrison at Haymarket in "On the Love Path," 1905; went to America for special production of "The Fascinating Mr. Vanderveldt," in which she appeared in the leading lady's part (January 22nd, 1906).

JEFFRIES, Maud, actress; *b.* in America; was playing small parts in Daly's company, New York, when she was seen and engaged by Wilson Barrett; her first London success was in "The People's Idol" at the old Olympic, which was soon followed by the offer of leading parts in Barrett's *répertoire*; the original Kate in "The Manxman" and Ben My Chree in Hall Caine's adaptation of his novel "The Deemster"; she was also the original Mercia in "The Sign of the Cross," which she played with Wilson Barrett all over the globe; made a picturesque and beautiful Mariamne in Beerbohm Tree's superb production of "Herod" at His Majesty's, 1900; since then she has toured through Australia,

and in 1905-6 was starring there with Julius Knight in an extensive *répertoire*. *Address*: c/o Stage, or Era.

JENNINGS, Fredk. Summers, theatrical manager; *b.* Darlington, 1872; *s.* of the late Mrs. Jennings, owner of Theatre Royal, Darlington; brother of Charles Herrick and Tom Jennings, theatrical managers; *m.* Cora Deane, 1896; *e.* at Darlington Grammar School; spent some time, after leaving school, on a cattle ranch in Canada; came home in 1890, and took up duties in gallery pay office at Theatre Royal, Darlington, being shortly after promoted to post of assistant manager; made first appearance on the stage in a small part in "Hands Across the Sea," at Darlington, 1890; subsequently toured in "Romany Rye," 1892, "£1,000 Reward," 1894, "Hand of Justice," 1895; has toured own companies since 1896 in "The Hand of Justice," "The Merciless World," "The Girl of My Heart," "The War of Wealth," "Why Woman Sins," &c.; is part proprietor of several touring companies; was resident manager Ealing Theatre, W. *Favourite part*: Captain Carlton in "Why Woman Sins." *Hobbies*: Cycling, golfing, playwriting, and gardening. *Address*: Ealing Theatre, Ealing, W. *Clubs*: Darlington Conservative, and The Dive, Ealing.

JENOURE, Aida (Mrs. Howard Cochran), actress (comedy) and singer; *b.* Hanwell, Middlesex; *d.* of Oscar Ullithorne, solicitor; *m.* Howard Cochran, July, 1904; *e.* chiefly in Brussels, Hanover, and Paris; was never prepared for the lighter stage in any way, but after some little experience as a concert singer, she went into the chorus (with understudy) of one of D'Oyly Carte's companies in New York; first real appearance was in title- *rôle* of a burlesque called "Penelope," in America; an engagement in "The Pearl of Pekin" was followed by one to play principal boy in "The Babes in the Wood," at the Chicago Auditorium (which H. J. Leslie produced); on returning to England she made her first big hit as Nita in "The Mountebanks," at

Lyric, 1892, followed by engagements in "Incognita," and "The Magic Opal," 1893; also played in "Claude Duval" and "Gentleman Joe" at Prince of Wales's, "Monte Carlo," at Avenue, "La Souris" at Comedy, "A Marriage of Convenience" at Coronet, "The Lady Philosopher" at Dalston; toured in "Dandy Dan" with Arthur Roberts, and in "The Great Ruby," "The Transit of Venus," "Billy's Little Love Affair," "The Duke of Killiecrankie" (the last two being with Charles Frohman), and with F. R. Benson; toured with "Peggy Machree," 1905; has also appeared at Palace, and other leading variety theatres. *Favourite parts*: Nita in "The Mountebanks"; Mrs. Jim Greaves in "Billy's Little Love Affair." *Hobbies*: Reading, singing, cooking, walking, and curios. *Address*: 35, Pelham Street, S. Kensington.

JEROME, Daisy, actress and variety artist; sister of Sadie Jerome; *b.* New York; made her first appearance on stage at age of sixteen at Prince of Wales's in worldless play "A Pierrot's Life"; after this went to school in Germany and Paris; on returning was largely occupied with "At Home" and concert work; played in the title-*rôle* in "Cinderella" pantomime, Manchester, with Eugene Stratton, scoring her first important success; was seen by Tom B. Davis, who immediately secured her to play Elsie Habbicombe in "The Medal and the Maid," at Lyric, in which she made a great hit with a song, "Click went the Kodak"; has since appeared in a number of the leading provincial halls; has also sung in broken English in the Paris halls, combined with mimicry; she received a medal from Owen Hall, author of "The Medal and the Maid," for taking up Ada Reeve's part at short notice with complete success. *Recreations*: Riding, driving, and cycling. *Address*: c/o *The Stage, or Era*.

JEROME, Jerome Klapka, dramatic author, novelist, and journalist; *b.* Walsall, 1859; *s.* of Rev. Jerome Clapp Jerome; *m.* Georgina Henrietta

Stanley, *d.* of an officer in the Spanish Army; commenced life as clerk; subsequently became successively schoolmaster, actor, journalist, &c.; author of numerous plays, including "New Lamps for Old," "Barbara," "Fennel," "Sunset," "Ruth," "Biarritz," "Woodbarrow Farm," "The Prude's Progress," "The Mac Haggis," "Biarritz" (Musical comedy), "Miss Hobbs"; was founder and editor of *To-day*, and *The Idler*; has written several novels and other works, including "Three Men in a Boat." *Address*: Gould's Grove, Wallingford. *Club*: National Liberal.

JOCELYN, Mary (Mrs. Calvert Routledge), actress (character *ingénue* and comedian); *b.* London; *m.* Calvert Routledge, February 11th, 1901; *e.* High School, Highbury (passing Junior, Cambridge, with Honours when only 13); on leaving school took lessons in elocution from Fanny Stirling; made first appearance about 1889, playing *ingénue* part in "Dark Days" with Lewis Waller; subsequently played under managements of Lionel Brough, Austin Brereton, Alice Lingard, Sir Augustus Harris (in "The Derby Winner"); toured as Priscilla in "Rosemary," and played same part with Wyndham at Criterion; played the rustic *ingénue* in Henry Arthur Jones's "The Physician" at same theatre; Belinda in revival of "Our Boys" at Terry's; with J. L. Shine in "Tommy Dodd" and "Oh, Susannah" in suburbs; toured in *répertoire* as Elaine in "Rebellious Susan," Lavender in "Sweet Lavender," &c., with other London appearances at Court (in "Pamela's Prodigy"), Avenue, and Toole's; since marriage has toured continuously with own companies as Niobe in "A Night Off," Dot in "Cricket on the Hearth," &c., &c. *Club*: Theatrical Ladies' Guild. *Address*: His Majesty's Theatre, Barrow.

JOHNSTON, Lyell, baritone vocalist; *b.* Whitehaven, 1875; *s.* of Sanderston Johnston; *e.* at Ghyll Bank College, Whitehaven; studied violin under D. Ord, of Whitehaven; was one of the original promoters of the

Whitehaven Orchestral Society, subsequently becoming leader and then conductor; on removing to London, studied singing under Edwin Holland at Bechstein Hall; has done a great deal of useful work in oratorio in the provinces, and has frequently appeared at secular concerts as a baritone vocalist. *Hobby*: Swimming. *Address*: 3, Manchester Street, Manchester Square, W.

JONES, Henry Arthur, dramatist; *b.* Grandborough, Bucks, 1851; *s.* of Silvanus Jones, farmer, father of Winifred and Ethelwynne Arthur-Jones; brother of Silvanus Dauncey; *e.* at village grammar school at Winslow, Bucks; was brought up amid puritanical surroundings, and sent into business life at Bradford when only thirteen; detested his work, but proved a successful commercial traveller while still a youth, and was able to marry and settle down when twenty-one; wrote stories and articles from boyhood; first entered a theatre at age of eighteen, during a business trip to London, when he saw Miss Bateman in "Leah," at Haymarket; this proved the turning point of his career; devoted all his spare time to the study of the stage, and at age of twenty-seven deserted commercial life for the vocation of dramatist; his first play was a modest little piece called "It's Only Round the Corner," produced at Exeter Royal, 1878; this was followed by "Hearts of Oak" (Exeter), "Elopement" (Oxford Theatre), "A Clerical Error" (Court), all in 1879; "An Old Master" (Princess's), 1880; "His Wife" (Sadler's Wells), 1881; "Cherry Ripe" (Oxford Theatre), 1881; "A Bed of Roses" (Globe), 1882; his first notable success was "The Silver King" (written with Henry Herman), 1882; since when he has written "Saints and Sinners," 1884; "The Middleman," 1889; "Judah," 1890; "The Dancing Girl," 1891; "The Crusaders," 1891; "The Tempter," 1893; "The Bauble Shop," 1893; "The Masqueraders," 1894; "The Case of Rebellious Susan," 1894; "The Triumph of the Philistines," 1895;

"Michael and his Lost Angel," 1896; "The Rogue's Comedy," 1896; "The Physician," 1897; "The Liars," 1897; "The Manœuvres of Jane," 1898; "Carnac Sahib," 1899; "The Lackey's Carnival," 1900; "Mrs. Dane's Defence," 1900; "The Princess's Nose," 1902; "Whitewashing Julia," 1903; "Joseph Entangled," 1903; "The Chevaleer," 1904; "The Heroic Stubbs," 1906. *Address*: 38, Portland Place, W. *Clubs*: Reform, Authors'.

JONES, Marie (Mrs. Ernest Munro), actress; *b.* London; *d.* of Edward Jones; made her first appearance as a child of nine, in "Proof," with Walter Melville, at Standard; her first real part was that of Annie in "The World Against Her," by Frank Harvey, under the same management, followed by a series of other rôles; subsequently played with Morris Abrahams at Pavilion, Mile End; toured for five years with Henry C. Arnold playing waifs in "The Lights o' London," "A Million of Money," &c.; two years with Hardie and Von Leer in "Two Little Vagabonds," followed by 19 months' joint engagement with sister to play title parts in "Two Little Drummer Boys" with Kimberley and Howard; returned to Standard to play boys and soubrettes with Walter Melville; has since appeared with husband in duologues and sketches at various variety houses. *Favourite part*: Chickweed in "Alone in London." *Hobbies*: Cycling, walking, and nursing babies. *Address*: 77, Wiesbaden Road, Stoke Newington, N.

JONES, S. Major, actor and stage manager; *b.* Birkenhead; *m.* Blanche Stanley; *e.* Ongar Grammar School; was placed in a marine insurance office on leaving school; became connected with the Lytton Amateur Dramatic Society, and developed into a humorous vocalist and entertainer; first appeared at Comedy, Manchester, Easter, 1892, as the Lord Chamberlain in "The Sultan of Mocha"; has played a long range of parts, including Bruno Rocco in "Eternal City," McTodd in "Captain Kettle," Baillie Nicol Jarvie in "Rob Roy," Archdeacon

Wealthy in "The Christian," Messenger in "Message from Mars," Sergeant O'Reilly in "English Rose," Athos in "The Musketeers," Seth Preen in "Lights o' London," Vicar in "English Nell," Jacques in "Two Orphans," &c., &c.; has stage-managed eleven pantomimes; toured for three years in South Africa (eighteen months with Leonard Rayne) stage manager at Princess's, W., during revival of "Two Little Vagabonds" and production of "How London Lives" (succeeding Charles Warner as Happy Jack in the latter piece, and playing same part for two years). *Favourite parts*: Uncle Gregory ("Pair of Spectacles"), Silas Hobbs ("Fauntleroy"), and Happy Jack. *Hobby*: Reading. *Address*: 101, Sugden Road, Clapham, S.W., or A.A. *Club*: Yorick.

JONES, Sydney, composer and conductor; *b.* Leeds, 1869; *s.* of A. S. Jones, musician (for several years musical director with Wilson Barrett); *e.* at Leeds, where at an early age he became conductor of a military band; toured first with Tom Burnside, and then as conductor of various light operatic companies; also toured in Australia; was commissioned by George Edwardes to write a song for one of the Gaiety burlesques, and "Linger Longer, Loo" was the result; composed the music for "A Gaiety Girl," which was his first important success; a series of songs, all of very tuneful quality, followed; composed the score of "The Geisha" (perhaps the most successful of all the long list of musical plays produced under the management of George Edwardes), of which, it is stated, nearly a million copies have been sold; also composer of "The Greek Slave," which followed (which was a distinct musical advance on "The Geisha," but was not so popular), and of "San Toy," which ran "The Geisha" very close from the point of view of popularity; he then severed his connection with George Edwardes, and wrote the music of "My Lady Molly," which was first toured, and afterwards successfully produced at

Terry's, 1903; appointed conductor of the Empire Theatre, 1905, for which he composed the music of the ballets, "The Bugle Call" and "Cinderella." *Address*: Empire Theatre, Leicester Square, W.C. *Club*: Eccentric.

JOSE, Edouard, manager for B. and F. Wheeler, in South Africa. *Address*: Good Hope Theatre, Capetown.

JUDIC, Anne Marie Louise; *b.* at Semur, 1850; *e.* at Conservatoire first appearance at Gymnase in "Les Grandes Demoiselles," 1867; after touring provinces returned to Gaité in "Le Roi Carotte" in 1871; next played at the Bouffes Parisiens in a celebrated series of *opéras bouffes* by Offenbach and other composers; later sang at the Menus Plaisirs, Alcazar, Eldorado, and other theatres, her *chansons* becoming famous; has made several appearances in London, where she is a great favourite. *Address*: Ferme des Nids, Avallon.

KAINZ, Josef, German dramatic actor; *b.* December 2nd, 1858; *s.* of a railway official; *m.* Margarette Nansen; *e.* in Vienna where he made his first appearance on the stage, in 1874; he also played at Munich, where he became the friend of King Ludwig II. of Bavaria; subsequently toured through the principal towns of North America, New York, Chicago, &c.; since 1899, member of the Imperial Theatre, in Vienna; the plays that have made his name popular throughout Germany and Austria include "Romeo and Juliet," "Hamlet," and "The Jewess of Toledo." *Address*: Lannerstrasse 24, xix Vienna.

KAY, Ethel (Mrs. Frank Harrison), actress (juvenile or entire lead); *b.* Rock Ferry, Cheshire, 1877; *d.* of James Fair-Kay, timber merchant; sister of Amy, Connie, and Elsie Kay; niece of J. James Hewson; *m.* Frank Harrison, 1896; *e.* at Convent of Immaculate Conception, Liscard, Cheshire; was prepared for the stage as a member of Liverpool dramatic societies, and by good experience in various stock companies; made first appearance at St. George's

Hall, Liverpool, 1891, as a maid-servant in "The Silver Shield"; toured in "English Rose" with Chatterton, and (in autumn) as Hattie in "Niobe," and in title-*rôle* in "Jane," 1892; three years with Emma Hutchison, playing Mary Moore's parts in "The Bauble Shop," "A Squire of Dames," "Rosemary," &c., and lead in "The Old Love and the New"; toured with H. C. Arnold, autumn 1896, in title-*rôle* in "The Prodigal Daughter"; juvenile part with Henry Dundas in "A Run of Luck"; title-*rôle* with Mrs. Elwyn Eaton in "An English Rose"; juvenile part in Milton Bode's original tour of "Woman and Wine"; lead with Adrian Hill and Robert Ayrton in "A Sailor's Knot" and "A Woman's Revenge"; lead in original tour of "The Village Blacksmith," 1904; understudy lead, "The Boom of Big Ben," at Princess's, W.; stock season, Lyric, Hammersmith, W., 1905. *Address*: 15, Digby Mansions, Hammersmith, W.

KEARNS, Rosie (Mrs. Alfred H. Hook), actress (chambermaids, principal boys, &c.); *b.* Dublin, November 24th, 1878; *s.* of John McKiernan; *m.* Alfred H. Hook, February 26th, 1902; *e.* at Dublin and Cork; was prepared for the stage by Mrs. Michael Gunn, at Gaiety, Dublin; made first appearance at that theatre, 1891, as a dancer; has fulfilled engagements with Carl Rosa Company, Neilson Opera Company, and Fred Terry, Moody-Manners, Osmond Tearle, &c., and in dramas, "From Scotland Yard," "The Manxman," "Judy," "The Prodigal Son" (with T. Morton Powell), &c. *Hobbies*: Cycling and rowing. *Address*: 30, Darfield Street, Bradford, Yorks.

KELLY, Eve (Mrs. G. P. Huntley); *b.* Lockhaven, Pa., U.S.A., 1880, *d.* of James T. and Anna Kelly, actor and actress; *e.* Lockhaven and New York Schools; *m.* G. P. Huntley, 1902; first appeared at the age of three at California Theatre, San Francisco, as "Mustard Seed," in "A Midsummer Night's Dream," under

McKee Rankin, 1883; came to London with the ill-fated "American Beauty" Company; after this played in "The Casino Girl" at Shaftesbury, followed by "The Belle of Bohemia"; understudied and appeared for several weeks in Florence Collingbourne's part in "The Toreador" at the Gaiety; afterwards went to the Apollo and played in "Kitty Grey" (in which her husband also took part), following with the "Three Little Girls"; toured through America and Australia with George Edwardes's company in "Three Little Maids," &c. *Recreations*: Ice skating, driving, motoring. *Address*: 4, Kensington House, Kensington Court.

KELLY, E. H., actor; *m.* Nina Boucicault; first appeared in London at the Avenue with George Alexander in "A Struggle for Life," 1890; then walked on at the Haymarket in "The Dancing Girl"; played his first "Johnnie" part in Brookfield's "To-Day"; became manager of Terry's Theatre, 1901, and produced J. T. Grein's version of "Le Monde où l'on s'ennuie," entitled "The Lion Hunters," in which his wife took the principal part; has since toured with his wife in the provinces; has held the post of acting manager at Apollo and other theatres. *Club*: Green Room.

KELSEY, Emily (Mrs. Charles R. Stone), actress; *b.* Petersfield, 1860; *d.* of Henry Kelsey, botanist, and his wife, Frances Wood; *e.* at Seminary, Petersfield; *m.* Charles R. Stone, actor, 1879; first appeared at Theatre Royal, Worcester, as walking lady during Sarah Thorne's stock season; afterwards toured with Charles Matthews, Osmond Tearle, Charles Dornon, &c.; temporarily retired in 1896; resumed professional duties with Charles R. Stone's company, 1902-5. *Recreations*: Botany and country walks. *Address*: *e/o* The Stage, or Era.

KEMBLE, H. J. (H. J. Green), actor; *b.* London, 1861; *s.* of George Green, M.D.; *e.* Finchley College; left school early through death of father, and at ten years of age was appren-

ticed to a pantomime troupe; first appeared at Alhambra in ballet. *Favourite part* (when not appearing on variety stage): Dame in pantomime. *Recreations*: Gardening, billiards, racing. *Address*: c/o *Éra* or *Stage*.

KEMBLE, Henry; *b.* London, 1848; *s.* of Captain Kemble, of the 37th Foot; a descendant of the great actor Kemble; *e.* by his aunt, Fanny Kemble, also at King's College School and Bury St. Edmunds; at the house of his aunt, Mrs. Sartoris, he met, as a boy, many celebrities of the times, including Leighton, the Hon. Mrs. Norton, and Thackeray, who presented him with his first sovereign; while a youth, he entered the Privy Council Office, devoting most of his time, official and otherwise, to amateur theatricals; made his amateur *début* as the First Grave-digger in "Hamlet," in the presence of W. B. Donne, the then Examiner of Plays, with whose family he lived for some time; after two years of office work he was introduced, by Charles Santley, the famous singer (and his connection by marriage) to Mr. Harris, manager of the old Theatre Royal, Dublin, and made his professional *début* at that house in 1867, in a "thinking part"; for the next seven years played only in the provinces, generally in first "old men" and character parts; his most important engagement was at the Theatre Royal, Edinburgh, under the Wyndhams, where he played with such stars as Charles Dillon, the Wigans, Lady Martin, Toole, Charles Matthews, Phelps, and Barry Sullivan; he did not obtain a footing on the London stage until 1874, when he played Tony Foster in "Amy Robsart," at Drury Lane, under Chatterton's management; during this season he appeared as Old Capulet, Benvolio, and Dr. Caius—James Anderson, Creswick, William Terris, and others being among the company; joined John Hare at the Court, 1875, and the next season he appeared with the Bancrofts at the Prince of Wales's, subsequently accompanying them to the Haymarket, and playing uninter-

ruptedly under their management till its close in 1885; engaged by Beerbohm Tree, 1888, appearing with him at Haymarket in "Partners," "Captain Swift," and "A Man's Shadow"; in 1890 he moved to the Comedy, playing in succession in "Nerves," "Jane," and "Husband and Wife"; was a leading member of Beerbohm Tree's Crystal Palace Company during his afternoon season there in 1889-90; after playing at the leading West End theatres, rejoined Tree at Haymarket, and subsequently migrated with him to His Majesty's; his latest humorous creations have been in "Mr. Hopkinson" and "Public Opinion," at Wyndham's. *Clubs*: Garrick, Beefsteak, A.A.

KEMBLE, Eugenie (Miss Stevens), actress (musical comedy); *b.* Bath; *e.* at private school; studied singing with Pierracini and Randegger; was originally engaged in concert work; made her first appearance on dramatic stage at Bristol, as Lisa in "La Sonnambula"; has toured Holland and Germany with D'Oyly Carte; specially engaged by F. R. Benson for singing parts; toured with Victoria Vokes's *répertoire* company on their last tour; played Lazzarillo, Marta, Siebel, &c., with Costume Operatic Co.; Mlle. Lange in "Madame Angot"; Flo Honeydew in "The Lady Slavey," &c., &c. *Favourite part*: Mlle. Lange. *Hobbies*: Fancy work, outdoor exercise, reading. *Address*: 34, Cambridge Mansions, Cambridge Road, Battersea Park, S.W.

KENDAL, William Hunter (Grimston), actor; *b.* London, 1843; *e.* privately; *m.* Madge Robertson, 1869; at the age of eighteen entered the dramatic profession as a member of the old Soho Theatre stock company, which at that period included Ellen Terry and David James; migrated to Glasgow 1862, where he remained as a member of the Theatre Royal company until 1866, supporting such stars as Mr. and Mrs. Charles Kean, Helen Faucit, and G. V. Brooke; made first appearance in London at Haymarket at end of 1866, in "A



MR. AND MRS. KENDAL.

Dangerous Friend"; remainder of his theatrical career is identical with that of his wife (*q.v.*); co-lessee and co-manager of St. James's, with John Hare, 1879 to 1888. *Address*: 12, Portland Place. *Clubs*: Junior Carlton, Garrick, Beefsteak, Arts, Cosmopolitan, A.A. (life member).

KENDAL, Mrs. (*née* Margaret Robertson), actress; *b.* Cleethorpes, 1848, being (it is stated) the twenty-second child of her parents; *d.* of late J. W. Robertson, both her parents being actors, and coming from an old family of actors; sister of the late T. W. Robertson, dramatist; *m.* William Hunter Grimston (Kendal), 1869; mother of Dorothy Grimston (Mrs. Bertie Mayer), Grimston Kendal, and of one other son and two other daughters; first public appearance was at old Marylebone Theatre, in "The Struggle for Gold"; for a long time played children's parts in pantomime; made her *début* as an adult at Haymarket, as Ophelia, to the Hamlet of the late Walter Montgomery, 1865; an eighteen months' tour in the provinces followed, and in 1867 she returned to London and appeared in "The Great City," at Drury Lane, under Chatterton's management; in the following year she came into prominent notice by her performance of Blanche Dumont in "A Hero of Romance" at the Haymarket, then under Buckstone; remained at the Haymarket for seven years, playing in a cycle of successful plays by W. S. Gilbert ("The Palace of Truth," "Pygmalion and Galatea," and "The Wicked World"); two of her greatest triumphs were as Lady Orman in "Peril" and Dora in "Diplomacy," at the Prince of Wales's, with the Bancrofts, in 1876; after a short tour in the provinces, the Kendals entered into partnership with John Hare in the management of the St. James's; the partnership lasted from 1877 to 1888, during which time were produced "The Queen's Shilling," "The Squire," "Impulse," "The Ironmaster," "A Scrap of Paper," "As You Like It," "William and Susan," "The Lady of Lyons," "The Wife's

Secret," and several other pieces; in 1889 Mr. and Mrs. Kendal went on a tour in America and Canada, which was phenomenally successful, and extended over five years; before proceeding to America they were entertained at a public banquet under the presidency of Mr. Joseph Chamberlain; since their return to England they have made a series of provincial tours, varied by occasional visits to London; one of Mrs. Kendal's most recent successes has been in "The Elder Miss Blossom," at the St. James's Theatre; the Kendals produced "Dick Hope" on provincial tour, 1904, and opened season at St. James's which followed with the same work; in October, 1905, produced "The Housekeeper," at the same theatre; is a life member of the Actors' Association. *Recreation*: Reading. *Address*: 12, Portland Place, W.; The Lodge, Filey, Yorkshire.

KENDRICK, Alfred, actor (juvenile lead); *b.* Harrington Square, N.W., August 6th, 1870; *e.* at King's College; began life as an artist of another kind, but drifted on to the stage by way of five years' close association with amateur acting; first appeared professionally at the Grand, Islington, March 20th, 1890, as Lorenzo in "The Merchant of Venice," with Hermann Vezin; since then has fulfilled long engagements with Sir Henry Irving, and has also played under the management of Sir Charles Wyndham, Edward Terry, W. S. Penley, Julia Marlowe, Julia Neilson and Fred Terry, Ben Greet, and Charles Frohman; is a member of the Council of the A.A. *Hobby*: Painting. *Address*: 21, Blomfield Road, Maida Hill, W. *Club*: Green Room.

KENNEDY, Edmund F., actor; *b.* Derby, 1873; *s.* of Edmund Hall Kennedy, civil engineer, and his wife, Annie Leng Fawcett; brother of C. Rann Kennedy; brother-in-law of Edith Wynne Matthison; *e.* Saltley College School, Birmingham; was formerly a clerk in secretary's office of Junior Army and Navy Stores; his first connection with the stage was as resident acting manager

at Métropole, Camberwell; first appeared as an actor with the Pinero Comedy Company at Belfast, 1898; acting manager at Prince's, Manchester, under Robert Courtneidge, 1899; played Colonel Anstruther in "The Second in Command" three tours; fulfilled Shakespearean engagements with Ben Greet; acting manager at King's, Hammersmith, for six months; has toured in Beerbohm Tree's part in "Resurrection"; has also played lead in "The Never Never Land," two tours as Archibald Carlyle in "East Lynne," title-rôle in "Lucky Durham," 1905; has played some eighty parts, covering the entire range of comedy, tragedy, and farce. *Recreations*: Writing plays and stories, and cycling. *Address*: 38, Sydney Road, West Ealing, W.

KENT, Beatrice E., lyric authoress; *b.* London; author of "Lady Spring," "O Watchful Angel" (sung by Ager Grover, Annie Swinfen, and others), "We are Sweethearts," "Cupid's Gift" (sung by Norah Grey and Sybil Lancaster), "The Broken Gift" (written for George Robey), "The Dancing Sprite," and many other songs. *Address*: 155, Rye Lane, S.E.

KEOGH, Joseph Augustus, actor; *b.* Dublin, August 28th, 1884; *s.* of James Keogh, of Dublin; *e.* at St. Mary's College, Dublin; prepared for the stage by Mary O'Hea, of the Royal Irish Academy; made first appearance at Gaiety, Hastings, with the Compton Comedy Company, as Trip in "The School for Scandal"; his principal engagements have been with the Compton Comedy Company, Edmund Tearle, and Charles Herrick. *Recreation*: Riding. *Address*: St. Rita's, York Road, Rathmines, Dublin, or A.A.

KERR, Frederick (Frederick Grinham Keen), actor; *b.* London, October 11th, 1858; *s.* of the late Grinham Keen, of Esher, solicitor (president of the Incorporated Law Society, 1889); *m.* Lucy H. Dowson, April, 1894; *e.* Charterhouse and Caius College, Cambridge; intended for the Bar, he kept several terms at

the Inner Temple, but gave up law for the stage when he was twenty-one, and made his first appearance (1881) as utility at Wallack's Theatre, in New York, followed by a season at the Bijou in the same city, his belief being that he could make a start better in America than here; on return to England, 1883, toured provinces with Miss Wallis and with Ada Cavendish; appeared at the Novelty with Nellie Harris; played German surgeon in "The New Magdalen"; joined John Clayton and Arthur Cecil at Court Theatre, and appeared in "Young Mrs. Winthrop," and in the Pinero comedies, "The Magistrate," "The Schoolmistress," and "Dandy Dick"; on death of John Clayton, 1887, joined Edward Terry, and created part of Horace Bream in "Sweet Lavender"; revisited U.S.A., 1889; and on returning created the rôle of Juxom Prall in "Judah," with E. S. Willard; declined to accompany Willard to America, and joined George Alexander to play Antonin Caussade in "The Struggle for Life"; played in "Called Back" (1891), "The Red Lamp," "The Amazons," "The Dancing Girl," &c., with Beerbohm Tree at Haymarket; toured America with John Hare, Mrs. Langtry, and Mrs. Patrick Campbell; has also played in "The Case of Rebellious Susan," "The Happy Life," "A Fool's Paradise," "The Tyranny of Tears," "Mr. and Mrs. Daventry," "Peril" (revival), "Women Are So Serious," "Lord of His House," "Just Like Callaghan," "Letty" (at Duke of York's, 1903), "Mr. Hopkinson" (Avenue and Wyndham's, 1904-5), and "Public Opinion" (Wyndham's, 1905); manager Vaudeville and Terry's, 1895-6; manager Court, 1901; is a member of the Executive Committee of the Actors' Benevolent Fund. *Address*: 12, Essex Villas, Kensington, W. *Clubs*: Devonshire; Green Room.

KESSLER, Mabel, soprano vocalist, cornet and post horn soloist; *b.* Hammersmith, January 15th, 1873; *d.* of the late Ferdinand Kessler, musical conductor with Mrs. Nye-

Chart at Theatre Royal, Brighton; *m.* Harry Howe, comedian, 1889; *e.* at Brighton and Belvedere, Kent; comes of a family whose members are all connected with the stage, most of them being orchestral musicians; was prepared for professional life by her father, and made her first appearance at Brighton Aquarium, as child actress, vocalist and dancer; three seasons with Hardie and Von Leer, Tina with Charles Arnold; also seasons with Jane Rignold, J. Clyndes, Warwick Grey, &c.; principal boy with late W. Gomersal; second girl with Milton Bode; five years principal girl with Will Sley's pantomimes; three years starring engagement with Moule and Nicholls in military drama; played Marie Lloyd's part (Boy Blue) at Shakespeare, Liverpool, at one hour's notice, Christmas, 1895; principal boy at Royal, York, 1905-6. *Favourite parts*: Tina in "My Sweetheart," and dual rôle in "The Life that Kills." *Hobbies*: Machining, fancy work, and driving. *Address*: 11, Brougham Terrace, Liverpool.

KESTON, C. B. (Charles H. Duncan), actor; *b.* London; *s.* of Dr. Peter C. Duncan; *e.* at Epsom College and Charing Cross Hospital, where he was entered as a medical student, but preferred to graduate, through the hard school of stock companies and *répertoire* tours, as an actor; has fulfilled many engagements since his first appearance in 1886, including tours with Charles Cartwright, Stanley Hope, Milton Bode, Robert Arthur, Henry Dundas, and others, and has also done good work in Shakespearean and classical *répertoire* companies. *Favourite part*: Lord Petworth in "Sowing the Wind." *Hobbies*: Wagner, Brown-ing, bridge, and double acrostics. *Address*: A. A.

KIMM, H. Val, business manager; *b.* Hastings, April 18th, 1873; *s.* of Harry Kimm, theatrical manager; *m.* Bertha Leopold, daughter of Harry Leopold, of the Original Leopolds; *e.* at Brighton College; was articled to an auctioneer and estate agent at Brighton, and intended for

that profession. *Address*: 40, Fairmead Road, W.

KING, C. H. Croker—(See Croker-King).

KINGHORNE, Mark Alexander Mac-kenzie, actor (but has not yet decided which branch of the profession to adopt); *b.* London, June 14th, 1850; *s.* of Wm. Kinghorne, of Kinghorn, Fifeshire; *e.* Lancaster College, Borough Road, S.E.; studied music and elocution at Birkbeck Institute; made his first appearance at Strand, 1867, silently carrying a spear in a burlesque of "Pygmalion"; on advice of David James, he decided to try his luck in the provinces, and found it a rich and varied mine of experience; during these youthful days he followed the callings of actor (in stock at Birmingham and Plymouth), sailor, engineer, clerk to a drvsalter, clown in a travelling circus, corner man and "bass" in a minstrel troupe; played four or five parts a night in booths and fit-ups (on a salary which sometimes fell to less than a penny a part), figured (warmly) in the "oven" of a ghost show, and played Grave-digger in living pictures forming the background of a performance of "Hamlet," by the Rev. J. C. M. Bellew (father of Kyrle Bellew); married and secured engagement on joint salary of 10s. a week; returned to London, 1873, to play in stock at Surrey with Virginia Blackwood; after engagements at Oxford and other music-halls, made first hit as Trenitz in "Madame Angot" with Mrs. Liston, 1874; toured America, 1875, with Alice Oates Opera Co.; six years with Edward Terry, 1877—1883, as stage manager, musical director, and comedian; toured India and Australia with Marie De Grey in old comedies, 1884-5; at Haymarket with Kate Vaughan, 1886, followed by tour with Vaughan-Conway Company; the gaoler in "Loyal Love," with Mrs. Brown Potter at Gaiety, 1887; toured in "Fun on the Bristol," and "The Balloon"; the Valet in "The Judge," at Terry's, 1890; toured South Africa in charge of Globe burlesque

Company, producing a fresh Gaiety burlesque each week; Catchpole in "The County Councillor," at Trafalgar (now Duke of York's), 1893; "A Trip to Chinatown," at Vaudeville, with J. F. Sheridan, 1894; also in "The Chili Widow," "Harmony," "Queen's Proctor," &c., at Royalty, 1894-6; Snecky Hobart in "The Little Minister," at Haymarket, 1898; John Barton, "Are You a Mason?" Shaftesbury; Simkins, "Merry England," Savoy, 1901-2; MacTodd, "Captain Kettle," Adelphi; Karl, "The Vikings," Imperial; Munkittrick, "Billy's Little Love Affair," Criterion, 1903; MacSherry, "Madame Sherry," Apollo; MacDougal, "The Money Makers," Royalty; Sir Gavin Mackenzie, "The Garden of Lies," St. James's, 1904. *Hobby*: Photography. *Club*: Green Room. *Address*: A.A.

KINGSTON, Bertha, actress (leading business); *e.* Mary Datchelor College, Camberwell; while a student at the Lambeth Art School, became a pupil of Miss Bateman; made first appearance at Theatre Royal, Norwich; has played Cigarette in "Under Two Flags," Rose Maywell in "The Sledge-Hammer," Mrs. Godley in "The Prodigal Parson"; played in pastoral productions with Philip Carr, and in the first production of "Everyman" at Charterhouse and at Oxford University; has also appeared in "The Adventure of Lady Ursula," "The Prisoner of Zenda," "Lord and Lady Algy," &c. *Address*: 234, Lyham Road, Brixton, S.W.

KINGSTON, Gertrude (Mrs. Silver); *b.* London, 1868, her father, Hugo Konstam, being of German birth, while her mother was Italian; *e.* at Reichenall, Bavaria, by private tutors, and at Bedford College, N.W.; *m.* Colonel Silver, of the famous "Black Watch" (*deceased*); on leaving school devoted herself to painting, and was in the studio of Carolus Duran, in Paris; was attracted to the stage through taking part in amateur theatricals superintended by W. S. Gilbert, in which she played Lady Hilda in "Broken Hearts"; after being trained by ex-

perience in Sarah Thorne's company at Margate, made her professional *début* at Haymarket in "Partners," with Beerbohm Tree, 1888; next appeared in "Woodbarrow Farm," at Comedy, and then played Octavia in "New Lamps for Old," at the same house, 1900; proved her capacity for playing tragic parts by her performance of Rachel Dennison in "Tares," and for comedy by her Mrs. Selwyn in "A Fool's Paradise" (Adelphi); Mrs. Chumbleigh in "Marriage," at Court; was invited by Wyndham to represent a different type in "The Case of Rebellious Susan," at Criterion; created Mrs. D'Arcy in "The Passport," Connie Gage in "The Manœuvres of Jane," the fluffy-minded widow in "The Wisdom of Folly," and the schoolmaster's wife (a part of more intense interest) in "The Perils of Flirtation," by Walter Frith; Princess Angela in "A Royal Family," at Court; Lady Margaret Staines in "The Awakening," at St. James's, 1900; also played an important part in "The Lady of Rosedale," by Comyns Carr, at the New Theatre, 1903; appeared in "The Heroic Stubbs," Terry's, 1906; volunteered as a nurse during the Boer War, and was mentioned in despatches by Earl Roberts, September 11th, 1901, for her services; has illustrated several picture books for children ("Dreams, Dances, and Disappointments," "The May-Pole," "The Baby's Début"), and numerous short stories and articles in *The World*, and other publications and magazines. *Address*: 9, Norfolk Street, Park Lane, W. *Club*: Bath.

KIRALFY, Imre; *b.* at Buda Pesth, 1845; first appeared at age of four in "Preciosa"; professionally engaged as dancer in various towns in Germany as a boy, appearing before William I. of Prussia and the Emperor Maximilien, the latter largely aiding young Kiralfy in his career; studied music at an early age, and wrote his first composition at the age of twelve; was a member of the Kiralfy Troupe of Dancers; began organising pageants and processions at twenty-three, after visiting Paris Exhibition; at request of Mayor of

Brussels, organised colossal public *fête* in 1868, including operas, races, pantomimes, sports of all kinds, and a spectacle employing 4,000 soldiers; went to America, where he remained for twenty-five years; became leading *entrepreneur* of the United States, producing biggest European spectacles and plays; employed American authors to write spectacular plays, but subsequently wrote and devised the plays and spectacles himself; the first of these was "The Fall of Babylon" (in the open air) with 1,000 performers, followed by "Nero and the Burning of Rome," with 1,500 performers; was offered excellent terms by Barnum to produce "Nero" at Olympia, London, which he did in 1891; produced "Columbus" at New York, in conjunction with Barnum, 1892; produced "Venice" at London Olympia, 1893; in 1894, produced for Abbey and Grau at Auditorium Theatre, Chicago, a spectacle dealing with history of America, which proved both artistically and financially the success of his life; appointed Director-General of Exhibitions at Earl's Court, 1895; India and Ceylon Exhibition, 1896; Victorian Era Exhibition, 1897; Universal Exhibition, 1898; Greater Britain, 1899; Woman's International Exhibition, 1900; Military Exhibition, 1901; Paris in London, 1902; Knight Commander of the Royal Order of Leopold, Officer of Public Instruction, France; Commissioner-General at the Universal Exhibition, Liège, 1905; organising, 1906, a huge International Industrial Exhibition, to be located at Shepherd's Bush, W. *Address*: Tower House, Cromwell Road, S.W. (Tel. 931 Ken.). *Clubs*: Constitutional, Savage, Eccentric, New Vagabonds, Welcome.

KIRBY, Elisabeth (Mrs. James Bernard Fagan), actress; *b.* Warwick; *d.* of Burrowes Kirby, M.D., of Atherstone and Warwick; *m.* James Bernard Fagan, dramatist, 1898; *e.* Richmond High School; was pupil of Genevieve Ward; made first appearance October, 1895, at Prince of Wales's, Birmingham, as Juno in F. R. Benson's revival of "The Tem-

pest"; after two years with F. R. Benson was engaged by George Edwardes to play the Princess in tour of "My Friend the Prince"; played in W. S. Penley's revival of "The Private Secretary"; toured as Lady Huntworth in "Lady Huntworth's Experiment"; at Criterion in "The Duke of Killiecrankie" with Frank Curzon; Mrs. Wilmot Cooper in "Everybody's Secret," 1905, at Haymarket. *Favourite parts*: Lady Huntworth (in modern comedy), Maria in "Twelfth Night," Audrey in "As You Like It," and Mrs. Page in "Merry Wives" (in Shakespeare); is a member of the Council of the A.A. *Address*: 22, Great Marlborough Street, W., or A.A.

KLEIN, Cecil, actor (leading juveniles and light comedy); *b.* St. Paul, Minnesota, June 25th, 1875; *s.* of Caspar Klein; *e.* at St. Paul and in London; was placed in an insurance office, his parents intending him to become an underwriter; joined Ben Greet's academy at St. George's Hall, and made his first appearance early in 1896 at the Shakespeare, S.W., in juvenile heavy part, in "The Battle of the Sexes"; toured as Philodemus in "The Sign of the Cross," Murat (with stage management) in "A Royal Divorce," and with Nina Cressy's *répertoire* comedy company, playing Pete in "The Professor's Love Story," Dumby in "Lady Windermere's Fan," and Lord Jura in "Moths"; also toured in "The White Heather"; toured own company in "Lady Windermere's Fan" (playing Lord Augustus Lorton), in "The Importance of Being Earnest" (John Worthing), and "His Little Dodge," 1901, also toured "The Red Lamp" for eight months, playing Allan Villiers, the American journalist, 1901-2, and "Secret Service," playing Wm. Gillette's part, 1902-3; became assistant manager to George Dance 1903, in Shaftesbury Avenue, subsequently going on tour as business manager with "Three Little Maids"; he next toured with "Bootles' Baby," "The Biggest Scamp on Earth"; nine months'

stock season at Grand, Islington, with Oswald Brand, 1904. *Favourite part*: John Worthing ("The Importance of Being Earnest"). *Address*: 17, Elgin Mansions, Maida Vale, W.

KNIGHT, Augustine, actor; *b.* Cheltenham, 1868; *s.* of Joseph Knight, boot manufacturer; *e.* Cheltenham: studied elocution with W. B. Montagnon, of Cheltenham College, and gave recitals under the direction of H. H. Martyn, the well-known sculptor; made first appearance at Cambridge, 1886, in small parts in Shakespeare; has pleasant reflections (now) of having had a very rough introductory period in the profession; has played over 400 parts, from Hamlet to eccentric comedy, and hopes to play 400 more; has toured with Isabel Bateman and Edward Compton, Janette Steer, J. F. Elliston, Dottridge and Longden, Robert Arthur, Sidney Cooper, Walter Melville, &c., &c. *Favourite part*: Iago. *Hobby*: Photography. *Address*: A. A. Agents: Blackmore, Hart

KNIGHT, Joseph, dramatic critic and bibliographer; *b.* 1829; called to the Bar, 1863; is the *doyen* of the dramatic critics of London; has for many years acted in this capacity for the *Globe* and the *Athenæum*; is a Fellow of the Society of Antiquaries; has for many years edited *Notes and Queries*; wrote the lives of actors who receive notice in "Dictionary of National Biography"; author of a "History of the Stage during the Victorian Era"; "Gabriel Rossetti" (1887); "Life of David Garrick" (1894); "The Stage in 1900-1," &c.; was entertained at dinner by leading members of the theatrical profession, presided over by Sir Henry Irving, 1905. *Recreations*: Theatre-going and collecting books. *Address*: 27, Camden Square, N.W. *Clubs*: Garrick, Beefsteak.

KNIGHTLEY, Winifred, contralto vocalist and operatic comedienne; *b.* Pembroke Dock, South Wales; *s.* of Major Edward Knightley, late Royal Welsh Fusiliers; sister of Phyllis Dailley; *e.* at Dublin; studied music with Sir Robert Stewart, organist of St. Patrick's

Cathedral; was originally engaged as teacher of the pianoforte; made first appearance when fourteen at regimental performance of "The Area Belle," as Penelope; engaged with Imperial Grand Opera Company and with Moody-Manners Company; aristocratic and comedy parts with Cecilian Grand Opera Company; two years playing similar parts with J. W. Turner's company, 1903-5; composer of music in book of kindergarten songs (under *nom de plume* of Winifred Hamilton), published by Curwen. *Favourite part*: Lady Allcash in "Fra Diavolo." *Hobbies*: Music and languages. *Address*: 18 Fairlawn Grove, Chiswick Park, W.

KOPSKI, musician; *b.* Birmingham, 1870, but reared in Australia, where his father was a well-known violinist; studied music with father from his tenderest years; made first public appearance as piano soloist and accompanist at age of seven at Auckland, New Zealand; five years violinist with Robert Brough and Dion Boucicault at Melbourne; played in the Victorian Orchestra under Dr. F. H. Cowen and Hamilton Clarke; voyaged home by making grand tour as pianist, starting in Western Australia in 1900, and visiting Straits Settlements, India (where he toured for twelve months), Arabia, Egypt, Sicily, Malta, and Gibraltar, arriving at Cardiff in 1903; after a concert tour through South Wales, was engaged in Cardiff by Oswald Stoll for tour of his halls as classical pianist, opening at Holloway Empire, March 14th, 1904. *Address*: 70, Talfourd Road, S.E.

LACY, Frank, actor (light comedy, juveniles, and character); *b.* Penge, July 9th, 1867; *s.* of John Jabez Stocken, tobacco merchant; *m.* Alexandra Romilli, September 3rd, 1901; *e.* King's College School, London; was originally engaged in wholesale silk warehouse in City; made first professional appearance at St. James's, autumn 1888, in small parts (with assistant stage management). *Hobbies*: Golf, fishing, walking. *Club*: Yorick.

LAIRD, Gus (George William Marsh), of Laird and Leslie, actor-vocalists; *b.* Hornsey, N., 1881; *e.* Ardingley College, Sussex; first appeared Masonic Hall, Wood Green, N., 1900, as a coster comedian; joined present partner, Sid Leslie, and has since shared in production of "High Life and Low," and other *scénas*, playing the coster parts with great success. *Recreations*: Billiards and music. *Address*: 23, Hornsey Road, N., and *c/o* *Encore*.

LAMBERT, Albert- (see Albert-Lambert).

LAMBERT, Mabel (Mrs. John Terry), actress (character comedienne); *b.* Boston, Mass., U.S.A.; *d.* of H. H. Lambert, Californian ranche owner; cousin of Louise Rial; *m.* John Terry, 1900; *e.* at San Jose, California, prepared for the stage by Mlle. Ida Valerga, formerly with Patti; made first appearance in San Francisco as Pitti-Sing in "The Mikado"; has played in numerous musical comedies in America, as well as in all kinds of other productions, from Shakespeare to the wildest border dramas; relinquished legitimate stage for the variety theatres, and is now working with husband as Terry and Lambert. *Hobby*: Riding. *Address*: 111, Elmhurst Mansions, Clapham, S.W. *Agent*: Cadle.

LAMBERT, Lawson, business manager; *b.* Bombay, 1870; *e.* Dover College, and employed subsequently for four years in the City; *m.* Ella Yorke, 1893; made first appearance as Percy Goldfinch in Arthur Whitaker's tour of "A Pair of Spectacles" (spring, 1892); joined Edward Terry, December, 1892, to play small parts in *répertoire* at Terry's; toured as Captain Midhurst in "The Solicitor," 1893, followed by a season at Terry's with Janette Steer, as understudy of Herbert Waring in "The American Bride"; toured as Charles in "Our Boys"; Dick Chumley in "Binks," and the Parson in "Best Man Wins" with Willie Edouin at Strand; toured as Hon. Charlie Tracey in "The Parvenu," June, 1894; Israel

Cohen in "Man and Woman" with Amy Roselle and Arthur Dacre; with Yorke Stephens in "The County Councillor," in London and on tour; Harry in "Tom, Dick, and Harry," with Frank Curzon, 1895; the French Master in "The New Boy" with Alex. Henderson; business manager with Nina Vincent's tour of "The Still Alarm"; business manager Brixton Theatre for seven years (1896 to 1903); acting manager for E. G. Saunders during his season at Terry's; general manager King's, Hammersmith, with J. B. Mulholland, 1903-4; general manager, Grand Theatre, Croydon, since August, 1904. *Address*: 35, St. Peter's Road, South Croydon.

LAMBORN, Amy, actress (*ingénue* and character); *b.* Notting Hill, W.; *d.* of Miss E. Ellice Jewell, a favourite pianist with Queen Victoria; *e.* at North London Collegiate School; studied elocution with Margaret Ayrton and Miss Bateman; made first professional appearance at Herne Bay in small part in "The Sign of the Cross" with Ben Greet; two years with Ben Greet, playing lead in Shakespeare, &c.; six months in modern comedies with Percy Hutchison; twelve months in drama with William Greet; two years with W. S. Penley, at Great Queen Street Theatre, playing juvenile lead; six months with the Kendals, in *ingénue* parts; eighteen months in America and at New Theatre with Mrs. Patrick Campbell; at Court Theatre, 1905, in Vedrenne-Barker productions. *Favourite part*: Portia. *Hobby*: Reading. *Address*: 35, Maclise Road, Kensington, W.

LANCASTER, Nora, actress; *b.* London; *d.* of Mrs. Lancaster-Wallis; trained for the stage by her mother, and played with amateur clubs; first appeared in a small part at St. James's Theatre, 1901, in "The Wilderness"; has since played with touring companies, and occasionally in London. *Address*: *c/o* *The Stage*.

LANE, Grace (Mrs. Kenneth Douglas), actress; started her career under Willie Edouin at the Strand, appearing in "Our Flat" and other successes; after this she

went on tour and experienced a deal of the hard work of the professional beginner; appeared in comedy, drama, and even pantomime, and many times in musical pieces, and a list of her engagements would show that each year since she first went on the stage has had its record of good work achieved; her best touring engagement was with the Kendals, and she made a great hit as the younger sister in "The Elder Miss Blossom" at St. James's: was the first to tour as Lady Babbie in "The Little Minister," being chosen from a long list of would-be representatives of that part; was also leading lady at the Haymarket with Messrs. Harrison and Maude in "Frocks and Frills"; her longest and most important London engagement was in "Monsieur Beaucaire" with Lewis Waller at Comedy, 1903, and under the same management at Imperial in "Miss Elizabeth's Prisoner" and "A Marriage of Convenience"; appeared in "The Mountain Climber," Comedy, 1905. *Address: c/o The Stage, or Era.*

LANE, Montague, actor (juvenile leading man); *b.* Hayward's Heath, March 15th, 1882; *s.* of Mrs. George Lane, of Lindfield, Sussex, nephew of John Beaufoy Lane, theatrical journalist; *e.* at St. Edward's, Oxford; first appeared as Adam in "For Auld Lang Syne" at Lyceum, 1900; appeared in "Henry V." with Lewis Waller at Lyceum, playing Duke of Bedford in tour of piece which followed; also in original cast of Waller's production of "A Royal Rival"; Bassanio, Laertes, Sir Edward Mortimer ("Mary Stuart"), &c., with Mrs. Bandmann Palmer, 1903; juvenile lead in "Richelieu," "The Red* Lamp," "Othello," &c., with F. H. De Quincey, 1904; joined Edmund Tearle, February, 1905, for Cassius, Laertes, Buckingham, Cardinal Richelieu in "Under the Red Robe," &c.; rejoined Mrs. Bandmann-Palmer, August, 1905, to share lead. *Favourite part: Cassius* in "Julius Cæsar." *Hobbies: Fencing, cricket.* *Address: Ravenscroft House, Upper Moss Lane, Manchester.*

LANE, Willie (of Lanton and Lane), comedian; *b.* Liverpool, December 25th, 1879; *s.* of John Leath; brother of James Regal, of The Regals; *e.* at Liverpool; originally a clerk; joined an amateur minstrel troupe in 1893, and appeared with it in the smaller concert halls in Liverpool, ultimately becoming corner man; toured in "The New Barmaid" with Mrs. J. W. Gordon, and "A Royal Divorce"; was four years advance agent for John Gerant with "At Duty's Call"; since joining present partner has appeared at most provincial music halls. *Address: 64, Belmont Road, Liverpool. Agent: Tom Claxton.*

LANG, Matheson, actor; *b.* Montreal, Canada, May 15th, 1879; *s.* of Rev. Gavin Lang, parish minister, of Inverness, N.B.; *m.* Hutin Britton, December 9th, 1903; *e.* at Inverness College and St. Andrew's University; made first professional appearance 1897, at Wolverhampton, with Louis Calvert's *répertoire* company; played lead with F. R. Benson in Shakespearean *répertoire*; leading man with Mrs. Langtry at special performance before his Majesty the King, at Imperial, prior to her American tour, 1902, and subsequently toured with her; engaged by Ellen Terry to play Benedick in London and other parts in provinces; lead with F. R. Benson's Shakespearean Company on West Indian tour; appeared in "The Jury of Fate" with H. B. Irving at Shaftesbury, January, 1906. *Favourite part: Hamlet. Hobbies: Art and literature, golf and hockey. Address: Mayfield, Inverness, N.B. Club: Green Room.*

LANGTRY, Lily, actress; *b.* Jersey, 1852; *d.* of Rev. W. C. E. le Breton, Dean of Jersey; *e.* by private governesses and tutors; *m.* first, Mr. Langtry (died 1897), second, Hugo Gerald de Bathe, eldest son of Sir Henry de Bathe, Bart., 1899; after being for several seasons the belle of London society, adopted the stage as a profession, appearing at Haymarket Theatre under the Bancroft management in

January, 1882, as Blanche Haye, in "Ours," and subsequently as Kate Hardcastle in "She Stoops to Conquer"; starred the provinces and made an extended American tour (one of her most successful pieces being "Peril"), accumulating a fortune of over £60,000 in six years; finished American tour in 1889, re-appearing in September of that year at Wolverhampton; early in 1890 opened the St. James's under her own management, playing "As You Like It" to a fashionable audience, which included the Prince and Princess of Wales; this was followed by "Esther Sandraz," the run of which was cut short by her illness: leased Princess's, 1890, opening with a splendid production of "Cleopatra," followed by "Lady Barter" and "Linda Grey," both of which proved unsuccessful; starred in the provinces, and opened the new theatre at Cheltenham with "Lady Clancarty," in October, 1890; since then has twice visited America, making lengthy professional tours; appeared at the Haymarket, 1898, in "The Degenerates," by Sydney Grundy, clearing over £1,200 a week profit; took the Imperial on a long lease, 1901, and opened with a gorgeous production of "Mademoiselle Mars," which was only a limited success; a special command performance was given at the Imperial in the presence of the King and Queen just prior to her departure on yet another American professional tour, when the house was crowded by the *élite* of London society, the compliment being in its way unique; returning to England, produced "Mrs. Dering's Divorce" at the Coronet, 1905, subsequently playing the piece at Terry's and on tour; visited South Africa with her company, 1905-6; formerly owned extensive estates in America, and a large racing establishment at Regal Lodge, Newmarket (among her horses being the famous Merman), under the name of "Mr. Jersey"; has been a naturalised American citizen for nearly twenty years.
Address: Savoy Court, Strand, W.C.

LANNER, Katti Madame, *première*

danseuse and professor of stage dancing; *b.* Vienna; *d.* of Joseph Lanner, a well-known composer and musician and director of the Court ball music; trained as a dancer under the Imperial Court ballet master, Campilli; made first appearance at Imperial Opera and was well received, coming under the favourable notice of Fanny Elssler and Cerito; next took lessons under Isidore Carey in dancing and pantomime, afterwards sustaining leading *rôle* in the ballet "El Toreador"; next went to Munich; spent four years at Hamburg, where she was appointed mistress of the ballet at the Opera, followed by visits to Russia, Scandinavia, and Portugal; she has sustained leading *rôles* in ballets in almost every principal city in Europe and America; first visited London at invitation of Mapleson, appearing in ballet of opera "Grisella," successfully following Tagliani, Cerito, and other terpsichorean stars; at close of London season went to Baden, where she was honoured by Emperor William I.; returned to Opera at Drury Lane, 1875, as ballet directress and *première danseuse*; established the National Training School of Dancing, 1876, of which she became directress in 1877, when she made her last appearance on the stage; has since devoted her time to inventing and arranging ballets and instructing pupils, over a thousand having passed through her hands and obtained good engagements at the principal theatres of Europe and America; was for many years (until she severed her connection with the theatre in 1905) directress of the ballet at The Empire, her favourite ballets produced there being "Cecile," "Versailles," "Orfeo," "Round the Town," "The Girl I Left Behind Me," "Monte Cristo," "By the Sea," "Cleopatra," and "Faust"; hon. member of Imperial Dancing Teachers' Society of England and Germany.

LAPARCERIE, Cora, Mme. (Laparcerie-Richepin, Mme.), French dramatic artiste; *b.* at Bordeaux, where she made her *début*, and subsequently achieved brilliant success



FRANK LASCELLES.

Mendelssohn.

in "L'Aventurière" joined the Paris Odéon Theatre Company in 1896, and appeared as Françoise in "Rich-lieu"; la Mignote in "Les Truands"; Eriphile in "Iphigénie," &c.; played successively at the Théâtre Antoine, 1900, the Theatre Sarah Bernhardt, 1901, and at the Porte Saint Martin, 1901, where she created the rôle of Lygeia in "Quo Vadis"; appeared at the beginning of present year, with M. de Féraudy, at the New Royalty Theatre, London in "Le Paon," "Cabotins," "Les Affaires sont les Affaires," "Brichanteau," "Notre Jeunesse" and "Le Barbier de Séville." *Address*: 13, rue de Savoie, Paris.

LASCELLES, Frank, actor; *b.* Sibford Gower, Oxfordshire; his father was a clergyman and graduate of New College, Oxford, a well-known author of many classical works, and for several years vicar of Sibford Gower; *e.* at Oxford, reading for M.A. degree in the honour school of English literature; succeeded Arthur Bouchier and H. B. Irving as leading member of the O.U.D.S., with which he played Master Ford in "The Merry Wives of Windsor," Lucentio in "The Taming of the Shrew," Demetrius in the Greek play of "The Knights," and Romeo; his contemporaries and fellow-members of committee included the present Lord Donoughmore, James Hearn, Paul Rubens, and P. Comyns Carr; first London appearance was at the Comedy in 1900; he then went on tour, playing, among other parts, Lysander, Romeo, Bassanio, Orlando, Orsino, Pygmalion, Charles Surface, and in a varied modern *répertoire*, including "The Royal Family," "Dandy Dick," and "Hearts are Trumps"; after this toured with own company; appeared in town at the Royalty, and later, under Philip Carr's management, at the Great Queen Street Theatre, playing Sir Fretful Plagiary in "The Critic," Fainall in "The Way of the World," Dick Amlet in "The Confederacy," Ithocles in "The Broken Heart," and other leading parts; engaged by Beerbohm Tree as Ferdinand in "The Tem-

pest," 1905; understudy to Mr. Tree as Nero, 1906; is a poet, painter, and sculptor. *Recreations*: Riding, reading, music, golfing, photography, and boating. *Address*: His Majesty's Theatre, or A.A.

LATHBURY, Stanley, actor; commenced his theatrical career in 1895 with Sarah Thorne at Margate; at the end of three months' tutelage she offered him an engagement which lasted nearly two years to play such parts as Polonius, Max Harkaway, Joseph Chandler, Father Tom, Justice Hare, Jonathan Wild, Doggrass, &c., the total number of parts he played during this useful and instructive engagement numbering well over 100; after this, played under the management of Payne Seddon, and with Van Biene in "The Broken Melody"; at Haymarket as understudy to Mark Kinghorne in "The Little Minister," 1897; appeared at the same theatre as Mr. Bapchild in "The Manœuvres of Jane," for the greater part of the run of that piece; toured with Cyril Maude in "The Little Minister"; joined Thomas Thorne to play Gregory in "The Guv'nor," 1899; after this followed a number of brief special engagements in the provinces, till he was engaged by Robert Courtneidge to play Thisbe in the splendid production of "A Midsummer Night's Dream," at the Princess, Manchester, followed by "As You Like It," 1902, when he played Touchstone; has since toured Australia with George Musgrove's Shakespearean company. *Club*: Green Room. *Address*: A.A.

LAVALIÈRE, Eve Jeanne Marie, Mlle., French dramatic actress; *b.* at Nice, South of France; made her *début* as Orestes in "La Belle Hélène" at the Theatre des Variétés, Paris, 1890; has subsequently created with success such rôles as Jacqueline, in "Le Carnet du Diable," 1895; Mimile, in "Le Pompier de Service"; Lucie, in "Les Petites Barnett," 1898; Marie Avoine, in "Le Vieux Marcheur," 1899; Chochotte, in "Education de

Prince," 1900; Joséphine, in "La Veine," 1901, &c. *Address*: 6, rue Glück, Paris.

LAW, Arthur, dramatic author; *b.* 1844; *s.* of Rev. Patrick Comerford Law, Rector of Northrepps, near Cromer, his mother being a daughter of Dr. Arbuthnot, Bishop of Killaloe; *m.* Fanny Holland, actress and entertainer, who was for many years a member of the German-Reed company at the old Gallery of Illustration and at St. George's Hall; when in his twenty-first year obtained a commission in the 21st Royal Scots Fusiliers, in which regiment he remained for eight years (1864 to 1872); adopted the profession of an actor, and made his first appearance at the Edinburgh Royal, 1872, after which he toured the provinces for nearly two years; came to London, 1874, and joined the German-Reed company, with which he acted for some time; wrote some twenty short pieces which found places in the German-Reed *répertoire*; commenced writing for the regular stage in 1882, when his first serious drama, "Hope," was produced at Standard; has written over a score of plays, which have been produced at Toole's, Court, Criterion, Terry's, Princess's, Prince of Wales's, Vaudeville, Comedy, and other theatres; his best known works are an adaptation of Fergus Hume's novel, "The Mystery of a Hansom Cab" (Princess's, 1888), "The Judge," (Terry's, 1890), "The New Boy" (Terry's and Vaudeville, 1894), "A Country Mouse" (Prince of Wales's, 1902), and "The Bride and Bridegroom" (New, 1904). *Address*: Hill Cottage, Pulborough, Sussex. *Club*: United Service.

LAWRENCE, Boyle, dramatic author and critic; *b.* London, 1873; was for some years engaged under the American politician, Oakey Hall, on London edition of the *New York Herald*, of which he was for some time sub-editor; afterwards held similar position on the *Sun*; started "Green Room Gossip" by "Phœbus" in *The Weekly Sun*, which he transferred to *The Daily Mail* on the starting of that journal; subse-

quently became dramatic critic of the *Mail*; in 1905 transferred "Green Room Gossip" to *Daily Express*; is dramatic and musical editor of *The Standard*, *Evening Standard*, and *Daily Express*, and literary editor of *The Standard*; author of "A Man of His Word," produced by Herbert Waring at Imperial, 1901; part author with Louis N. Parker of "The Heel of Achilles," produced by Julia Neilson and Fred Terry at Globe, 1901; has also written two one-act plays, which were produced at Opéra Comique and Globe respectively, and of a collection of *Fin de siècle* stories. *Recreation*: Motoring. *Address*: *Daily Express* Office, Tudor Street, E.C.

LAWRENCE, Gerald, actor; *m.* Lilian Braithwaite (marriage dissolved); was for some time a member of F. R. Benson's company, obtaining the usual valuable Shakespearean experience, which he subsequently put to good account; toured with his wife through South Africa in W. Haviland's Company, playing a large number of Shakespearean and other rôles; on returning, joined Beerbohm Tree at His Majesty's, appearing in Shakespearean revivals; was engaged by Irving as leading *jeune premier*, and was with that actor on his final tour, playing the King in "Becket" at Bradford on the night when Irving left the theatre to expire on the way to his hotel; engaged by Klaw and Erlanger for their production of *A Prince of India* at the Amsterdam Theatre, New York, January, 1906. *Recreation*: Music (is a good violinist, and has composed and published several songs). *Clubs*: Green Room, A.A.

LAWRENCE, Wingold, actor; *b.* London, 1874; *m.* Marie Lyons, 1899; started as an amateur when seventeen; first appeared professionally at Chelmsford, as Dr. Oliver in "My Sweetheart"; worked for three years in the fit-ups to gain experience; toured his own company in fit-ups, playing Tony in "My Sweetheart"; then wrote, stage-managed and produced pantomime, "Beauty and the Beast," for six weeks' tour

of the fit-ups; two years with Matt Wilkinson; Dolly Brown in "Sons of the Sea," George O'Kennedy in "The Green Bushes"; juvenile lead for two tours with John Atkins in "The Grip of Iron"; stock season at Queen's, Birmingham, 1897, and Theatre Royal, Bristol, 1893 and 1899; created heavy part in Arthur Shirley's "The World, the Flesh, and the Devil," at Surrey; three tours as lead with Marie Dagmar in "Life's Revenge"; created leading part with Winifred Maude in "Sins of a City"; with Mrs. Langtry as Baron de Lomenie in "Made-moiselle Mars," at Imperial, and as Kahn in "The Degenerates"; leading man 1903-4-5 with Walter Melville at Standard, E., and on tour, in "Streets of London," "A Girl's Cross Roads," "The Sins of a City," "The Girl who Lost Her Character," &c. *Address*: c/o *The Stage*, or *Era*.

LAWSON, John, variety artiste; *b.* Cheetham Hill, Manchester; *s.* of an actor; *e.* at Manchester; *m.* 1896 to Cissie Russell; originally engaged in business as an architect; first entered theatrical profession at Manchester, as a trapeze artiste; regards the creation of "Humanity" as principal event of career; also produced "Sally in our Alley," "The Shield of David," "Mr. Todd of London," "A Bride for a Living," &c. *Address*: Edendale, Binfield Road, Clapham, S.W. (*Tele.*: 1292 Hop. *Telegrams*: "Theaterbarr, London.")

LE BARGY, Charles Gustave Antoine, actor; *b.* at La Chapelle, 1858; *e.* at Conservatoire, Paris, 1879 (pupil of Gôt); first appearance at Comédie Française in "Les Femmes Savantes," 1880; *Sociétaire*, 1887; created rôles in "M. Scapin," "Raymonde," "Pépa," "Le Premier Baiser," "Margot," "Une Famille," "L'Ami de la Maison," "Les Romanesques," "L'Enigme," and several other successful plays; latest important rôle, the Abbé in "Le Duel"; his wife, Madame Simone le Bargy, is also a *sociétaire* of the Comédie Française, and played with great success in English at the St. James's

Theatre in 1905, in a version of "L'Adversaire." *Address*: 5, Rue du Cirque, Paris.

LE BARGY, Simone, Madame, actress; wife of M. Le Bargy; made her *début* at the Théâtre Molière, Brussels; she was immediately engaged by the manager of the Gymnase, Paris, to create the leading rôle in "Le Bercail"; she remained at the Gymnase, playing a variety of parts, until in June, 1905, she came to London to play with George Alexander, at the St. James's, in an English version of "L'Adversaire"; at New Royalty (French plays), February, 1906; has also announced her intention to visit Berlin, where she will play in German. *Address*: 5, Rue du Cirque, Paris.

LE BRUNN, Thomas, song writer and stage tutor; *b.* Brighton, October 26th, 1864; *s.* of George Brunn, coachbuilder; brother of George Le Brunn; *e.* at Gloucester Commercial Schools; came to London to join his brother in orchestra of Old Variety Theatre, 1884; drifted into business as song and sketch writer, opening an office for the purpose in the Waterloo Road, 1892; has written upwards of 6,000 songs and trained many successful novices; wrote Marie Lloyd's well-known song, "Oh, Mr. Porter," and had a hand in the early successes of Vesta Victoria, the Lloyd Sisters, and many others; became lessee of Victoria Hall and Bijou Theatre, Bayswater, 1897, but did not find it a gold mine; subsequently organised the Kennington Rehearsal Theatre at 324, Kennington Road, for teaching, rehearsing, &c., in connection with music-hall productions; selected by Sir Augustus Harris to assist in lyrical portion of Drury Lane pantomime, 1893; received presentation of silver goblet with inscription from 60 old pupils. *Address*: 324, Kennington Road, S.E.

LE CLERQ, George (Henley), comedian; *b.* Ireland, 1855; *e.* St. Jude's College, Liverpool; began stage work while engaged as a clerk and cashier in Liverpool, appearing

as an amateur in minstrels' shows; first professional appearance was in a partnership engagement as negro comedian with James Bell at Crystal Palace, Halifax, at a joint salary of 25s. a week (re-engaged at 2s. a week less); two seasons at Drury Lane in pantomime; has also appeared at Gaiety, Alhambra, Oxford, Palace, Tivoli, Metropolitan, Coliseum, and other leading halls, and throughout provinces. *Address*: The Limes, London Road, Upper Mitcham. *Club*: Vaudeville.

LECONTE, Marie, Mlle., French dramatic actress; member of the Comédie Française; *b.* in Paris; first appearance on the stage in "Sainte Russie" at the Château d'Eau Theatre, 1891; played heavy parts at the Porte Saint Martin Theatre in such pieces as "Les Deux Orphelines," "Martyre," &c., but subsequently gave up the drama, and started in comedy at the Gymnase Theatre, where she created the rôles of Jeanne, in "Les Demi-Vierges," and Yvonne, in "La Carrière," made her *début* at the Comédie Française as Mimi, in "La Vie de Bohème," 1897, and has achieved considerable success since in classic and modern plays, as "Les Femmes Savantes," "Le Médecin Malgré Lui," "Othello," "Adrienne Lecouvreur," "Cabotins," "Patrie," "Frou-frou," "L'Ami des Femmes," "Les Demoiselles de Saint Cyr," &c. *Address*: 14, rue de Marignan, Paris.

LEE, Cyril Austen- (see Austen-Lee).

LEE, Jennie (Mrs. Burnett), actress; *b.* London; *m.* J. P. Burnett, dramatist and actor; first appeared at the Lyceum Theatre under the management of Messrs. Richard and William Mansell, in "Chilperic," as one of the pages, 1869; this was succeeded by the comic opera "Little Faust," in which she foreshadowed her best-known impersonation by appearing as a crossing-sweeper in silken rags; for two years after this she was principal boy at the Strand Theatre, playing in "The Pilgrim of Love," "Or-

pheus and Eurydice," "Eily O'Connor," and "Richard Cœur de Lion," creating the title-rôle in "Jack Sheppard"; next engaged by Sothorn to play in America in "Our American Cousin"; returning to England, created a sensation by her impersonation of Jo, the Crossing Sweeper, in her husband's version of "Bleak House," first produced at the old Imperial Theatre; this part she played several thousand times all over the civilised world, making lengthy tours in America, Australia, Africa, India, and China; returned to England from Australia in 1895, since when she has occasionally re-appeared in "Jo" in the provinces; appeared in "Oliver Twist," at His Majesty's, 1905. *Address*: 19, Nassau Street, Mortimer Street, W.

LEE, George B., business or advance management; *b.* Weston, Virginia, U.S.A., December 12th, 1866; *s.* of William Lee, attorney; *m.* Delenia Nicholson, October 27th, 1894; was connected for some time with the baking, confectionery, and printing trades; was attracted to the stage as an amateur, and first appeared at local concerts as a vocalist and imitator of farmyard animals, &c.; has toured America and Canada as "Lee, the Egyptian Magician and Vocalist," appearing at all principal variety houses and dime museums; has also toured own variety companies, and Lee and Anawalt's Minstrels; has had a wide experience as advance agent throughout the United States and Canada; came to England as speciality artist with the Great American Minstrels, 1891, and has since toured as actor, speciality, vocalist, bandmaster, stage manager, and acting or advance manager. *Address*: c/o The Stage, or Era. *Clubs*: St. Luke's, N. 132, F. and A. M. "Scottish"; Principia, No. 2416, G.U.O. of O.F. Cincinnati, Ohio; M.A. of K. of L., Chicago.

LEGAULT, Marie, Mlle., French dramatic actress; *b.* Paris, 1858; was awarded second prize in comedy, when only fourteen years of age, at the Paris Conservatoire; appeared

for the first time on the stage in 1874, as Angélique in "L'Epreuve Villageoise"; has played successfully at various theatres, including the Gymnase, the Palais Royal, the Vaudeville, the Théâtre Sarah Bernhardt, the Porte Saint Martin, the Comédie Française, the Theatre Michel, at St. Petersburg, &c.; among her favourite parts are "Dora," "La Princesse Georges," "La Figurante," "La Provinciale," Roxane, in "Cyrano de Bergerac," Marie Louise, in "L'Aiglon," &c. *Address*: 3, rue Cernuschi, Paris.

LEGGÉ, R. G., general manager; *b.* Leamington, August 3rd, 1864; *s.* of Rev. the Hon. G. B. Legge; *m.* Hilda Rivers (Margaret Emily Agnes Evans), July 11th, 1896; *e.* Haileybury and Keble College, Oxford; was prepared for the stage by hard work in London and the provinces; made first appearance at Haymarket, 1886, as Lady Sneerwell's servant in "The School for Scandal"; toured with the Vaughan-Conway (afterwards Farren-Conway) company, 1886, 1887, and 1888; with Beerbohm Tree, 1889-90; F. R. Benson, 1890-1; Ben Greet, 1892-3-4; the original Cayley Drummle in "The Second Mrs. Tanqueray," tours 1894 and 1895; with George Alexander, 1895-1900; part manager with Julia Neilson and Fred Terry, 1900-1902; general manager for Gilbert Hare and Mrs. Brown Potter at Savoy, 1905; author of "Songs of a Strolling Player" (1893), "Player Poems" (1896), "Vagrom Verse and Ragged Rhyme" (1901), "For Sword or Song" (1903). *Favourite occupation*: putting out the "House Full" boards. *Club*: Garrick.

LE HAY, John (Healy), actor; *b.* in Ireland, 1854; started by taking out Christy Minstrel Company, and then played everything in provincial companies, including the clarinet; first appeared on London stage in chorus of "H.M.S. Pinafore," under D'Oyly Carte, at Opéra Comique; was afterwards promoted to parts in Savoy operas, remaining with D'Oyly Carte for five years; played Strutt in "Dorothy" at

Prince of Wales's three years without a break; was entrusted with leading comedian's rôle in revival of "La Perichole" at Garrick, 1897; in the following year played at the Comedy in "The Topsy-Turvy Hotel"; created the part of the Scotch Jew in "My Girl" at Gaiety, 1899; succeeded George Graves in "Véronique" at Apollo; has played a number of leading comic opera and musical comedy rôles in America, where he is a great favourite; is also an excellent ventriloquist and *raconteur*, and has appeared at several of the leading London halls. *Address*: 12, Lancaster Road, N.W., or A.A. *Clubs*: Eccentric, Green Room.

LEIGH, Gracie (Mrs. Lionel Mackinder), actress; after playing in a number of smaller rôles in pantomime and musical comedy, obtained an excellent chance in "Little Miss Nobody" at Lyric, 1899, of which she availed herself; was next engaged by George Edwardes, 1900, to appear at Daly's in "San Toy," in which she was an excellent foil to Huntley Wright; subsequently appeared in "The Country Girl" and "The Cingalee," and became a favourite comedienne; made a slight incursion into more serious drama when she joined E. S. Willard at the St. James's in 1904, playing in a version of Martin Chuzzlewit, entitled "Tom Pinch," and in "The Professor's Love Story." *Address*: Hollycroft, Ewell, Surrey. (*Tel.*, 10, Epsom.)

LEIGH, Anthony Austin (see Austin-Leigh).

LEIGH, Stella (Mrs. George Mallett), actress; *b.* London; *m.* George Mallett, June 1st, 1893; prepared for stage career with John Douglass at Standard, E.; first appeared at Crystal Palace Theatre, 1885, as Georgina Read in "Jane Eyre"; long tour through India, China and Japan, 1893-5; has fulfilled engagements with Charles Hawtrey, Nellie Farren, Charles Warner, Mrs. Lewis Waller, &c. *Favourite part*: Blanche Chilworth in "Liberty Hall." *Hob-*

bies: Cycling, riding, boating. *Address*: A. A.

LEIGHTON, Queenie; first appeared as second boy in "Dick Whittington" at Opera House, Northampton; became a favourite in provincial pantomime, playing principal boy in a number of leading towns; was selected in the same capacity for Drury Lane pantomime by Arthur Collins, and has played at the National Theatre for several successive seasons; was the original Donna Theresa in "The Toreador" at the Gaiety, playing the part for eighteen months. *Address*: Theatre Royal, Drury Lane, W.C.

LELOIR, Louis, French dramatic actor; professor at the Paris Conservatoire, and *sociétaire* of the Comédie Française; *b.* Paris, 1860; studied dramatic art under Bressant; created "L'Amiral," 1880, at the Gymnase Theatre, and made his *début* at the Comédie Française the same year, as Harpagon, in "L'Avare"; has created, invariably with success, the leading rôles in "Le Monde où l'on s'ennuie," 1881; "Raymonde," 1887; "Grisélidis," 1891; "La Reine Juana," 1893; "Vers la Joie," 1894; "Le Fils de l'Arétin," 1895; "Frédégonde," 1897; "Struensée," 1899; "Histoire du Vieux Temps," 1899, &c. *Address*: 8, rue de Castiglione, Paris.

LEMAITRE, Jules, French dramatic critic, playwright, poet and novelist, member of French Academy; *b.* at Vennecy, Loiret, France, 1853; held post of professor successively at Havre and Algiers, and in the universities of Besançon and Grenoble; succeeded the famous J. J. Weiss, as dramatic critic to the *Journal des Débats*, and appointed in the same capacity to the *Revue des Deux-Mondes*; his criticisms have been issued in book form under the title of "Impressions de Théâtre"; his dramatic productions include "Révoltée," 1889; "Le Député Leveau," 1891; "Mariage Blanc," 1891; "Flipote," 1893; "L'Age Difficile," 1895; "Le Pardon," 1895; "La Bonne Hélène," 1896; "L'Aînée," 1898; and

"La Massière," 1905. *Address*: 39, Rue d'Artois, Paris.

LEO, Arthur Phelps- (see Phelps-Leo).

LESLIE, Alfred, actor; *b.* Wandsworth, 1875; *s.* of William Leslie, merchant; *e.* privately; played on tour in "Arabian Nights," "Heroes," "The School Girl," and in several pantomimes in provinces; with Marquis of Anglesey's Company, 1903, George Dance and Charles Macdonald, 1904; concert seasons with Messrs. Keith Prowse, and at Crystal Palace; own recital tour, 1903. Recreations; painting, cricket, and motoring. *Address*: c/o The Stage or Era.

LESLIE, Edwin (Steel), theatrical and music-hall manager; *b.* Waltham Cross, 1867; *s.* of Frederick Steel; *m.* Beatie French, 1892; *e.* at private schools at Waltham Abbey and in London; has been a showman all his life; first engagement as business manager was for tour of "The Middleman," from the Shaftesbury Theatre; toured with "Alone in London," "In Old Kentucky"; general manager, Prince's, Blackburn, People's Palace, Bradford, Theatre Royal, Bristol; toured with "Second Mrs. Tanqueray," "The Water Babies," &c.; acting manager Queen's and Comedy, Manchester; special manager of "Savage South Africa" show at Earl's Court; formerly acting manager London Music Hall, Shoreditch, and Collins's, Islington Green; now manager New Hippodrome, Southampton; has toured through America and boomed novelties from a pig-faced princess to comic opera. *Address*: 178, Charing Cross Road, W.C.

LESLIE, Sid (Leslie Talfourd Munford), of Laird and Leslie, actor-vocalists; *b.* Carshalton, Surrey, 1882; *s.* of Albert Talfourd Munford, schoolmaster; *e.* at Camden College, N.; first appeared at Myddleton Hall, N., as a single turn; after doing a good deal of concert work, joined present partner, Gus Laird, with whom he produced the vocal *scenâ*, "High Life and Low," winning the title of the Original Coster and Dude; also part

producer of "The Prodigal's Return," "The Philosophers," &c. *Address*: c/o *The Stage*, or *Éra*.

LESLIE, Vera, actress; *m.* Henry Doughty, August 19th, 1902; was trained for the stage by Mlle. Jane May, the French creator of "L'Enfant Prodiges"; studied elocution with Charles Fry; made first appearance at Daly's, New York, October, 1895, as *ingénue* in a French play without words; engaged by Augustin Daly to play throughout the U.S. and Canada with Mlle. Jane May, 1895-6; toured with Beerbohm Tree in "Trilby," 1896; with Irving at Lyceum and tour, 1897, as Toinon in "Madame Sans-Gêne"; two of her favourite parts are Lady Anne in "Richard III." and Mrs. Ralston in "Jim the Penman"; is an accomplished linguist, speaking French, German, and Italian; plays organ, violin, &c.; has composed several songs and much orchestral music, some of which has been produced at Covent Garden, Crystal Palace Concerts, &c.; prefers emotional parts or French comedy. *Hobbies*: Fencing, riding, driving, reading, travelling. *Address*: 23, Hugh Street, Eccleston Square, S.W. *Clubs*: New Century, A.A.

LESMERE, Henry (Strangways Churton Collins), actor (heavy and low comedy); *b.* 1876; *s.* of John Churton Collins, professor of English literature, University of Birmingham; *e.* at St. Paul's School; passed Preliminary Examination for Medicine, and was registered as a medical student, but decided to adopt the stage as a profession; made first appearance at Maidenhead, April, 1895, playing Arkwright in "The Shadows of a Great City," for three performances; toured with all kinds of melodramas to gain a footing in the profession; was in the unfortunate production of "The Pilgrim's Progress" at Olympic; played nineteen Shakespearean parts with the late Osmond Tearle, including the Ghost in "Hamlet," 1900; understudied H. V. Esmond in "Much Ado," with George Alexander; played First Messenger in "Herod," with Beerbohm Tree;

Constant in "Mademoiselle Mars," with Mrs. Langtry, at Imperial, 1901; understudied Hermann Vezin, and played Barana in "The Coming Race," at St. George's Hall, 1905; has played between fifty and sixty parts since first appearance. *Favourite parts*: Hawkshaw and Perkin Middlewick. *Hobbies*: Music and reading. *Address*: 51, Norfolk-square, Hyde Park, W. *Club*: A. A.

LESSING, Madge (Mrs. McClellan), actress; *b.* in London, but went to America with her parents at an early age; first appeared on the stage in the chorus in New York, and was ultimately promoted to parts in musical comedy, appearing under George Lederer; made her first London appearance as principal girl in the Drury Lane pantomime of 1900; at Adelphi (temporarily re-christened the Century) in leading part in revival of "The Belle of New York" (which was originally written for her), 1901; after this, toured in musical comedy and pantomime; returning to London she was engaged by Oswald Stoll at the Coliseum early in 1905, and has become a favourite in a series of descriptive scenes; appeared at Waldorf Theatre in "Noah's Ark," 1906. *Address*: c/o *The Stage*, or *Éra*.

LE SUEUR, Charles, operatic tenor; *b.* St. Helier's, Jersey, May 26th, 1879; *s.* of P. Le Sueur, merchant; *e.* at Jersey High School and in France; comes of a very musical family, and held the post of organist when only fourteen; prepared for stage by Edwin Holland; made first appearance at Bexhill, at Easter, 1900, in an operetta by J. M. Glover and Arthur Sturgess; toured with J. W. Turner's English Opera Company, 1902, 1903, and 1904, playing title-*rôle* in "Faust," Manrico in "Il Trovatore," Don César in "Mariana," Tonio in "The Daughter of the Regiment," Thaddeus in "The Bohemian Girl," Lorenzo in "Fra Diavolo," Hardress in "The Lily of Killarney"; played Don César at 12 hours' notice in place of J. W. Turner at Birmingham, Christmas, 1904. *Favourite part*: Faust.

Hobby: Photography. *Address*:
Portelet, Salisbury Road, Bristol.

LESTER, Charles H., actor (lead and principal heavies); *b.* Coventry; *e.* at Hele's School, Exeter; first came before the public as an amateur juggler, ventriloquist, and drawing-room entertainer, and drifted into the profession by way of an engagement with E. Graham Falcon to understudy "The Spy" and play a small part in "Held by the Enemy" for tour, which began at Prince of Wales's, Southampton, July 18th, 1890; remained under same management for two years, playing principal parts in "In the Ranks," "Harbour Lights," "Held by the Enemy," "Romany Rye," &c.; then played light comedy part in "The World" with Robert Pateman; the Mad Doctor in "Dangerous Women" with F. A. Scudamore; Dr. Maitland Yorke in "The Favourite" with Frank Adair; starred as Sherlock Holmes in "The Bank of England" for over 500 nights; starred as Lucio in "The Sorrows of Satan"; specially engaged by Henry Furnival to create dual rôle of the Half-Brothers in "The Harvest of Sin" (necessitating twenty-two changes during the play). *Favourite parts*: Sherlock Holmes and Lucio. *Hobby*: Photography (inventor of the process for photographing the hand to show all the "lines," as in palmistry designs). *Address*: Great Heath, Coventry.

LESTOCQ, William (Lestocq Boileau Woolridge), actor, author, and manager; *s.* of a member of a well-known family in the Bombay Presidency; when about eighteen, entered a commercial house, with which he was connected for a few years; occasionally took part in amateur performances and developed a taste for the stage; his first engagement was at Cremorne Gardens, 1869, at nine shillings a week; in addition to his appearances at a number of West End theatres, at first in minor parts, devoted himself to play-writing; his first success as an author was with a one-act play, "A Bad Penny," pro-

duced at the Globe by Charles Hawtrey, followed by the libretto of "The Sultan of Mocha," produced at Liverpool, the music being by the late Alfred Cellier; this was subsequently brought to London and played at the Strand, 1887; among his other plays are a brightly written farce, "A Merry Meeting," "The Sportsman," and "Through the Fire"; author (in collaboration with Walter Everard) of "Uncles and Aunts," produced at Comedy, 1888; he shared with H. Cresswell the credit of "In Danger," which had a very successful run at Vaudeville, 1889; joint author with Harry Nicholls of that highly amusing comedy "Jane," which had an excellent run at Comedy, 1890, and is still a favourite piece with amateurs; part author of "The Foundling"; at one time his services were in great request among amateur companies as instructor and stage director; London representative of Charles Frohman since 1893; is a life member of the A.A. *Address*: Aldwych Theatre, Aldwych. *Club*: Green Room.

LEVEY, Charles, actor (heavy lead); *b.* Shoreham, Sussex, November 20th, 1877; *s.* of Richard Levey (Paganini Redivivus), violinist; brother of the Sisters Levey, and cousin of Florence Levey; formerly employed as an electrical engineer; made first appearance on any stage at the age of five as one of Cinderella's footmen, at Hengler's; toured as Rupert Leigh in "The Derby Winner," 1896; Black Michael in "Prisoner of Zenda" (two seasons); Captain Herbert Skinner (The Spider) in "The Silver King," 1898-1905, &c. *Favourite part*: Duke Michael. *Hobby*: Wire-haired terriers. *Address*: 7, Tiverton Mansions, Gray's Inn Road, W.C.

LEVIS, Dora, actress (juveniles, *ingénues*, and character); *e.* at North London Collegiate School, and in France and Germany made first appearance at Opera House, Cheltenham, December, 1901, as Delphine Moppert in "In the Soup"; has played Daisy in "Tom, Dick, and

Harry"; juvenile and heavy lead in "In London Town"; Mary in "Our Boys"; Violet in "Confusion"; Lucy in "A Pair of Spectacles"; Diana Chesney in "The Sorrows of Satan"; Barbara Hare in "East Lynne"; Ada Clare in "Bleak House"; Charlotte in "Oliver Twist"; Tilly Slowboy in "The Cricket on the Hearth" (the last three in stock season with Oswald Brand at Grand, Islington); toured with Calvert Routledge, 1905; speaks French fluently, and prefers characteristic parts, such as Beatrice Ferrar usually plays. *Hobbies*: Reading, walking, and boating. *Address*: 74, Brondesbury Road, N.W. *Agents*: St. John Denton, Frank Weathersby.

LEWINSKY, Josef, one of the most noted comedians of the Hofburg Theatre, of Vienna; made his *début* in 1855 at the Theatre an der Wien, and after a short stay at Croppau and Brünn, was engaged at the Hofburg Theatre of Vienna, 1858; has successfully appeared in all the principal rôles of the classic *répertoire*, notably: Hamlet, Richard III., Wurm, Harpagon, Shylock, Vausen, Tartuffe, &c. *Address*: Hofburg Theatre, Vienna.

LEWIS, Eric (Tuffley); *b.* Brighton, 1855; commenced by giving musical sketches in his native town in conjunction with Arthur Law and Fanny Holland; first appeared in London as an entertainer at the Polytechnic, 1880; made *début* as an actor in following autumn at the Haymarket in the comic opera, "Blue and Buff," after which he was seen at the Court as Lord Glenmuir in "Honour"; joined Alice Barth's opera company in the provinces; engaged by D'Oyly Carte, 1882, as understudy to George Grossmith, at the Savoy, where he remained until 1887, playing the Judge in "Trial by Jury," and in all the first pieces; seasons with Willie Edouin and Helen Barry followed, after which he was engaged by Beer-bohm Tree for "Partners," at the Haymarket; again went on tour as Caleb Decie in "The Two Roses," and also in opera "Dr. D," after which he joined Mrs. John Wood at

the Court, and appeared in "Mamma"; next appeared in "The Weaker Sex" during the Kendal's season at the same theatre; on Mrs. John Wood's return he played Caleb Shadbolt in "Aunt Jack"; determined to again turn his vocal and musical talent to account, and studied singing for nearly a year, and appeared as the Duke of Fazensberg in "La Cigale," at the Lyric, 1899; with the exception of his appearance in "The French Maid" at Terry's, in 1897, he has since devoted himself exclusively to comedy, in which he has appeared in turn at nearly all the leading London houses; created the part of Mollentrave in "Mollentrave on Women," at St. James's, 1904; appeared in "On the Love Path," at Haymarket, 1905. *Club*: Garrick.

LEWIS, Mabel Terry (Mrs. R. C. Batley), actress; *b.* London, 1872; *d.* of the late Arthur James Lewis and his wife, Kate Terry, actress; *m.* Captain R. C. Batley; gained her earliest experiences as an amateur, playing in "Sweethearts," "A Commission," &c.; made her professional *début* at Haymarket, 1895, when she was seen as Lucy Lorrimer in John Hare's revival of "A Pair of Spectacles"; after appearing as Bianca in a performance of "The Taming of the Shrew" by the O.U.D.S., and as Galatea in a charity presentation of "Pygmalion," she was again engaged by John Hare, and appeared at the Globe as Mary Faber in "The Master," playing daughter to her own mother; toured provinces under same management, and fulfilled a second engagement at Globe; created part of Muriel Eden in "The Gay Lord Quex" at same theatre, April, 1900, again with Mr. Hare; afterwards created title-rôle in "The Mistress of Craghnairston" with Murray Carson and Frank Cooper, at Liverpool; also played in production by the same management of Louis N. Parker's "Gudgeons"; Gloria Clandon in Bernard Shaw's "You Never Can Tell," with Frank Curzon, at Strand, May, 1900; Barbara Quinton in "English Nell," with Marie Tempest, at Prince of Wales's; with

H. T. Brickwell and Fred Kerr at Court in "A Woman in the Case" and "Women are so Serious"; after appearing with Martin Harvey at Avenue in "After All," migrated to Haymarket to understudy Winifred Emery in "Caste," "There's Many a Slip," and "The Unforeseen," and played each of the parts named; next appeared at Wyndham's in "Mrs. Gorrings's Necklace," and was then in "My Lady of Rosedale" at the New; retired from the stage on her marriage in 1904; is an accomplished miniaturist, and has exhibited at Royal Academy and several other galleries in London and the provinces. *Address*: Crewkerne, Somerset.

LEWIS, Violet, actress; *b.* Russell Square, W.C., April 24th, 1885; *e.* privately, by governesses; made first appearance by walking on (with understudy) in "Becky Sharpe" at Northampton, January 6th, 1902; with Mrs. Lewis Waller in "Zaza"; Madge Larabee in "Sherlock Holmes" with Charles Frohman, &c.; has written plays, one of which has been produced. *Hobbies*: Motoring, cycling, boating. *Address*: St. Oswald's, 46, Bassett Road, North Kensington, W.

LEYTON, H. Lawrence, actor; has fulfilled engagements with Arthur Collins at Drury Lane, Beerbohm Tree at His Majesty's, and Charles Frohman. *Address*: A.A.

LIND, Letty (Rudge), actress and dancer; sister of Lydia Flopp, Millie Hilton, Fanny Dango, and Mrs. George Grossmith, jr.; appeared for a short time as a vocalist with the late Howard Paul in 1879; succeeded Kate Vaughan as principal dancer at Gaiety, where she appeared in several of Edwardes's most successful productions; after playing in pantomime at Birmingham and elsewhere, she appeared at Daly's in "An Artist's Model," 1895, followed by "The Geisha," "A Greek Slave," and "San Toy"; after this she appeared in no important production in London until she was given a part in "The Girl from Kay's," at Lyric, 1902-3, since when she has been absent from the

boards. *Address*: 4, Stanhope Street, Hyde Park Gardens, W.

LIND, Marion (Marion F. Lind), actress; *b.* Rill Court, Exmouth, South Devon; *d.* of Lieut.-Col. Lind, of Lind's Mooltan Horse, of Indian Mutiny fame; *g.d.* of late Sir John Davis, Bart., K.C.B.; *e.* Newton Abbot High School and Exeter High School; prepared for the stage in stock seasons at Brighton, Hammersmith, and Liverpool, and in *répertoire* work with Hugh Moss; first appeared professionally



MARION LIND.

as Kitty in tour of "Gloriana," 1892; principal engagements include lead in thirty different dramas and comedies, including "Sporting Life," "The Man from Blankney's" (with Fredk. Mouillot), "Mice and Men" (with Wilfred Cotton), "Caste," "A Fool's Paradise," "Prodigal Daughter," "Idler," "Dr. Bill," "Ticket of Leave Man," "Harbour Lights," &c.; six months at Duke of York's Theatre, with Cartwright and Dana, playing in first pieces and understudying Lena Ashwell, Gertrude Kingston, and Miss

Watson; lead with Sass and Nelson in ten different plays in South Africa. *Hobbies*: Collecting stamps, curios, old china, and furniture. *Address*: A.A. *Agents*: Blackmore and St. John Denton.

LION, Leon M., actor, author, and dramatist; *b.* London, March 12th, 1879; *e.* London; became a dramatic reciter when a boy of eleven; studied elocution with Henry Neville, and made first appearance as Midshipman Easy in "True Blue" at Olympic, 1895; appeared in "The Three Musketeers" at Globe, and in revival at Lyceum; "Sweet Nell of Old Drury" at Haymarket and two tours; "The Lion Hunters" at Terry's; "The Man Who Stole the Castle" at Garrick; tours with Forbes Robertson (in "Hamlet," "Othello," and other plays); Kate Rorke (in "The Squire"), Martin Harvey, Harry Paulton ("Niobe"), Annie Hughes ("Sweet Nancy"), Muriel Wylford ("Brother Officers"); three tours with George Edwardes in "The Toreador" and "The Messenger Boy," spring, 1905; at New Theatre in "The Scarlet Pimpernel," 1905-6, and on tour; toured own company in "The Edge of the Storm," 1904; author and adaptor (in collaboration with Tom Gallon) of "The Man Who Stole the Castle" and "The Borrowed Uncle"; also of "Love's Comedy" (with Fred Sargent), and of "Dicky Monteith," three-act comedy, acquired by E. S. Willard. *Hobbies*: Reading and cycling. *Address*: A.A.

LIPTON, Dan, song writer; *b.* Liverpool; *m.* Lily Hope, comedienne; formerly on the stage as a comedian; has for some years past been engaged in song writing in partnership with C. W. Murphy. *Hobby*: Bulldogs. *Address*: 14, Walcot Gardens, S.E.

LISTER, Frank, actor (character and comedy; *b.* Calverley, Yorks, July 26th, 1868; *s.* of John Lister, school-master; *m.* Cissie Farrell, niece of the late George Conquest; was originally employed in the hosiery

warehouse of Ward, Sturt, and Sharp, in the City; prepared for the stage by hard work under capable stage managers; first appeared at Rotherham, in heavy part in "Forward to the Front," with Clarence Holt; was six years with George Conquest at the Surrey, playing principal parts in every kind of piece, and Conquest's own parts in drama and pantomime when he retired; five years with Isaac Cohen at Pavilion; two seasons at Standard, E.; engagements at practically all suburban theatres, playing everything from Conn in "The Shaughraun" to Cyrus Blenkarn in "The Middleman"; also engagements at Adelphi, Globe, Princess's, Apollo, and Avenue; has appeared in five pantomimes at Surrey, two at Court, Liverpool, and at Theatre Royal, Newcastle, Prince's, Bristol, Brighton, &c. *Hobby*: The theatre. *Address*: 15, Elmhurst Mansions, S.W., or A.A.

LLEWELLYN, Fewlass, actor, manager, producer, and author; *b.* Hull, 1866; *s.* of Robert Drinkall Jones, builder; *m.* Caroline Sarah Lewis, L.R.A.M., 1898; *e.* at Hull; while following the profession of an engineer, organised an amateur dramatic club, and gained first experience as an actor and reciter; joined Roberts, Archer, and Bartlett's fit-up company for experience, and made first professional appearance with them in small parts at Theatre Royal, Eastbourne, in production of "Harbour Lights," March 23rd, 1890; after short stock season at Parkhurst, with G. R. Phillips, toured for twenty weeks as Ciro Panitza in "My Jack," followed by another stock season at Northampton; two tours of twelve months' each as stage manager with Calder's "Span of Life" company; a season of five nights at Opera Comique, followed by tour with "Theodora," which went to pieces at Glasgow; after stock season at Princess's, Glasgow, toured for two years as stage manager and Sir Archibald M'Gregor in "One of the Best"; Sir George Ferrers in autumn tour and revival at Princess's of "How London Lives"; joined Wyndham to

play in "Cyrano" (at Wyndham's), and Brown in "David Garrick"; a season at Garrick with Arthur Bourchier in "Dr. Johnson" and "The Wedding Guest," was followed by a spring tour as Baron Heintz in "The Swashbuckler," and an autumn tour as Archdeacon Wealthy in "The Christian," a season at Drury Lane as the Centurion in "Ben Hur," a suburban tour with "One of the Best," and stage management of Coronet pantomime, 1902; stage managed and appeared as the Bishop in "The Altar of Friendship" at Criterion, 1903; produced "The Forty Thieves" pantomime at Camden, 1904; Haymarket, with Harrison and Maude, as understudy, 1904; appeared as Examining Officer in the famous Court Martial Scene in "Lights Out" at Waldorf, 1905; is author, or part author, of "The Coal King," "A Gentleman of England," "At Evensong," and other plays. *Favourite part*: Dr. Johnson. *Hobbies*: Playwriting, walking. *Address*: 28, Chelverton Road, S.W. *Clubs*: Green Room, A. A.

LLOYD, Violet, actress; *b.* London, 1879; sister of Florence Lloyd; cousin of Lydia Thompson and Violet Cameron; first went on the stage as a child actress with the Kendals; appeared once in pantomime as a child; accepted a long engagement from the late Augustin Daly, touring the United States and Canada with "The Geisha," making a big success in the Dominion as the only English member of an American company; five years at Gaiety (playing lead in "The Runaway Girl," 1899); has toured with several of George Edwardes's companies; in 1905 appeared at Lyric in "The Blue Moon." *Address*: Lyric Theatre, W.

LLOYD, Marie (*née* Wood), variety artist; *b.* London, February 12th, 1870; *m.* Percy Courtney (marriage dissolved); she early developed vocal and histrionic abilities, and at a tender age, with the aid of school friends, produced an entertainment of her own, the combination being called "The Fairy Bell Minstrels"; her first professional appearance was

at the Grecian Assembly Rooms, 1885; she subsequently appeared at the Middlesex, where she achieved instantaneous success; she soon reached the summit of fame as a music-hall *comédienne*, her piquancy and audacity securing her as much favour in West End halls and "Palaces" as in the East and South of London; her early successes were achieved with such songs as "Then you wink the other eye," "Oh, Mr. Porter," and "Twiggy Vous"; while later successes were "Everything in the garden's simply lovely," "Everybody Wondered How he Knew," "The Bond Street Cake Walk," "I've asked Johnny Jones," "Maid of London, ere we part," &c. *Recreations*: Racing, trotting, and billiards. *Agent*: H. J. Didcott, Limited. *Address*: 98, King Henry's Road, Paddington. (Tel 1403 Paddington).

LOFTUS, Marie Cecilia (Cissie), actress; *b.* Glasgow, 1876; *d.* of Marie Loftus, variety artist; *e.* at various convent schools in England; *m.* (runaway match) Justin Huntly McCarthy, 1896 (marriage dissolved in America); while at school played Ariel in "The Tempest," and developed a taste for music and mimicry; taken direct from school and placed in the bill at the Oxford, when barely fifteen, by Charles Brighten (the then manager), who had heard her privately in her imitations of well-known actresses, and was successful from the first; afterwards acted for a brief period in musical comedy at the Gaiety, but returned to the halls and became famous as a mimic; abandoned the music-halls, 1898, in order to turn her attention to serious drama, and appeared with Martin Harvey in "The Children of the King," at the Court; going to America, 1899, she appeared in a variety of rôles all over the States; subsequently joined Irving to play Marguerite in Wills' version of "Faust," at Lyceum, 1903; joined Charles Frohman in America, 1903, playing several star parts under his management; returned to London at end of

1905, appearing at the Duke of York's in title-*rôle* of "Peter Pan" under management of Charles Frohman. *Address*: Duke of York's Theatre, W.C.; Empire Theatre, New York, U.S.A.

LOFTUS, Kitty; *b.* Carlisle; *d.* of an old circuit actor, who brought her out as a child, her first part, which she played at the age of twelve, being that of Puck; also played one of the Princes in the Tower in "Richard III.," Fleance in "Macbeth," Prince Arthur in "King John," and Little Willie in "East Lynne"; had experiences in "fit-ups" and "smalls" at the age of thirteen, undertaking, among other parts, the *rôle* of Polly Eccles in "Caste"; played Betsy Baker in the farce of that name, and the Nurse in "Romeo and Juliet" in one night; her salary was then one pound a week, and she had to find her own wardrobe; later, she joined the Milton Rays, after which she was engaged by Mrs. Nye Chart at the Theatre Royal, Brighton; was offered the part of principal boy in the Drury Lane pantomime by Sir Augustus Harris when she was barely fifteen, but had to decline, as she was under contract to go to Prince's, Manchester; after "Little Jack Sheppard" was produced at Gaiety, she played Nellie Farren's part on tour; from 1886 to 1892, toured in a number of musical and other comedies; appeared with Auguste van Biene at Gaiety as Siebel in "Faust Up to Date," 1892; toured in "Cinder-ElLEN" and in "The Lady Slavey," after which she played in "Santa Claus" at Lyceum, 1894; at Prince of Wales's in "Gentleman Joe" with Arthur Roberts (1895), followed by "Biarritz" and "The White Silk Dress" at same theatre, in both of which she had prominent parts; after this she was chiefly occupied in touring in "A Girl from School," till she took the Savoy, 1902, and produced "Naughty Nancy," a musical comedy written by Lord Tiverton; appeared at London Pavilion, December, 1905, followed by an engagement at Coliseum. *Address*: c/o *The Stage*, or *Era*.

LOMAS, Richard, animal impersonator; *b.* Oldham, 1877; *s.* of Richard Lomas, actor; *m.* Maggie Allwood, 1891; first appeared at People's Palace, Manchester, 1887, as clown; has since appeared at all principal halls in London and provinces; three months at Palace Theatre, 1896. *Hobby*: Football. *Address*: 43, Lord Street, Oldham. *Agent*: E. L. Warner, 157, Strand, W.C.

LOMATH, Stuart, actor (leads); *b.* Edinburgh; is descended from a Scotch military family; *m.* Ellen Owen, 1896; *e.* Edinburgh; was intended for a commercial career, but after winning a prize for elocution at the Glasgow Athenæum, he determined to adopt a career on the stage; first appeared as General Delaroche in a Welsh fit-up tour of Paul Kauvar, in which piece, some years later, he played the title-*rôle*; took everything that came to hand for the next twelve months, and then joined the Bentley Répertoire Co. for a long tour, followed by stock season with J. F. Preston (bill changing twice a week); toured with Erskine and Macdona in *répertoire*, including "Walker, London," &c., playing character parts and stage managing; toured as lead (Terriss's parts) in the Adelphi dramas, "The Fatal Card" and "Boys Together"; also played in Drury Lane dramas, "The White Heather," "The Great Ruby," "The Prodigal Daughter," and starred as Sir Clement Huntingford in tour of "The World" (autumn, 1904); four engagements as lead with Bert Coote's "Fatal Wedding" Company; Cardinal in "The Three Musketeers"; leading business in stock at Elephant, Surrey, Standard, &c.; the Ogre in "Puss in Boots" at Prince of Wales's, Liverpool; starred as Ben Kershaw (Charles Warner's broad Yorkshire dialect part) in "A Snug Little Kingdom"; heavy lead in suburban tour of "The Bank of England," 1905; has written several short plays (including "The Beautiful Devil," produced at several London halls), and occasionally launches into verse. *Address*: Arthog Hall, near Dolgelly, North Wales, or A.A.

LOMAX, Felix, comedian, *b.* Leeds, 1858; *s.* of John and Maria Lomax, actor and actress; is a descendant of the great John Fawcett, of Fawcett and Kemble fame; *e.* at private school at Northampton; made his first appearance in Sam Wild's portable theatre at Hunslet, Leeds, as Cora's child in "Pizarro," at the age of six months; played principal parts in pantomime at Theatre Royal, Manchester, for three seasons; also at Prince of Wales's, Birmingham, Prince of Wales's, Liverpool, Theatre Royal, Leeds, Theatre Royal, Edinburgh, and many others; toured in "Les Cloches de Corneville" as Gaspard with Charles Bernard, being first to play the part on tour; Coupeau in "Drink," Baron von Gondiemarck in "La Vie"; Dr. Senna in "Chilperic"; Calino in "Nemesis"; Cromwell in "Charles I.," &c.; was one of the first touring managers and toured own companies for several years. *Address:* c/o *The Stage*, or *Era*.

LORAINÉ, A. S., actor (character comedian) and manager; *b.* Ash, Surrey; *s.* of Henry John Lodère; *e.* Horsham College and King's College, London; originally in the Army, and served throughout Boer War; made first appearance at Theatre Royal, Blackburn, as assistant manager and comedian; has fulfilled engagements in "Caste," "The Guv'nor," "Betsy," "Our Boys," "A Fool's Paradise," &c. *Hobbies:* Photography, walking, and cycling. *Address:* 56, Queen Street, Exeter.

LORIMER, Jack (John G. Lorimer), Scotch comedian, dancer, and entertainer; *b.* 26th Jan., 1883, at Forres, N.B.; *s.* of Alex. W. Lorimer, as sistant inspector under Glasgow Corporation and photographic artist; *e.* Aberdeen and Glasgow Public Schools; originally engaged as painter and sign writer; first appeared at Scotia, Glasgow, 1894, in scena, "Battle of Trafalgar," with Bella and Bijou; has appeared throughout Scotland and never been one week out of employment since first adopting the

stage as a career; Palace, London, five weeks, Aug. 1905, four weeks, April 1906, four weeks, Nov. 1907; Moss and Thornton tour, May, 1905, till July, 1906; Stoll tour, July, 1906, till Oct. 1906; also other London halls; writes nearly all own songs, and has written for others; makes speciality of his act, "The Shade of Robert Burns." *Favourite occupation:* Dancing. *Hobbies:* Ball-punching, billiards, golf, fishing. *Address:* 11, Chisholm Street, Glasgow. *Agent:* Tom Shaw.



A. Dunbar and Co.

J. LORIMER.

LORREANO, Harry, actor (comedian, burlesque actor, and pantomimist); *b.* Gravesend, September 15th, 1861; *s.* of Wm. Thornton, solicitor; *m.* Alice Ross; is entirely self-taught; made first appearance at Berwick-on-Tweed, December, 1880, as the Captain in "Dick Whittington"; has since appeared in twenty-two consecutive pantomimes in various rôles in the principal London and provincial theatres; has made a special study of stage management and pro-

duction of pantomimes; produced and stage managed "Aladdin" at Ealing Theatre, 1904-5; Royal, Stockport, 1905-6. *Hobbies*: Cricket and billiards. *Address*: c/o *The Stage*, or *Era*. *Agent*: Basil Dawson, or Blackmore.

LOVE, Mabel, actress and *danseuse*; *b.* 1874; first appeared in "Alice in Wonderland," Prince of Wales's, 1886; joined Gaiety, 1888, in "Faust Up-to-Date"; in "La Cigale" ballet, Lyric, 1890; played the Comtesse de Candale in "A Marriage of Convenience" on tour with Lewis Waller; toured her own company in "Sweet and Twenty"; has since appeared in several London and provincial pantomimes, including "Beauty and the Beast" at Drury Lane, 1903; appeared at Coliseum in dance sketch, 1905. *Address*: c/o *The Stage*, or *Era*.

LOVEDAY, Henry J., stage manager; commenced his connection with the stage by playing the violin in the Edinburgh Theatre Royal orchestra, of which he became director before he was nineteen years old; Henry Irving was then commencing his career in the stock company, and the two became fast friends; acted as Sir Henry Irving's stage manager at Lyceum from the first day that he assumed control there, and was associated with him for considerably over thirty-five years, down to the day of his death; is an artist as well as a musician; his services as artistic adviser were turned to the fullest account by Irving, and to him was due a large measure of credit for the perfect stage management at the Lyceum; engaged as stage director by Martin Harvey, 1905, and started on tour with him, spring, 1906; is a director of the Royal General Theatrical Fund, and a member of the Executive Committee of the Actors' Benevolent Fund. *Club*: Green Room (of which he is an original member).

LOVEL, Gertrude (Mrs. H. A. Kennedy), actress (comedienne of heavy); *b.* Uxbridge, 1868; *d.* of J. R. Henson, architect; *m.* H. A.

Kennedy, dramatic critic, artist, and author (*decd.*); *e.* privately at Clifton; first appeared at Avenue, 1886, in chorus of "Indiana," with Arthur Roberts; has appeared in small parts at various West End houses, and understudied principals in "The White Heather," at Drury Lane; created Hester in "The New Wing," at the Strand; at Vaudeville with Tom Thorne; three engagements to walk on and understudy at Haymarket with Beerbohm Tree; has played over 100 parts on tour, in every description of business, including pantomime; has also toured own companies. *Hobbies*: Gardening and music. *Address*: 18, Madeira Park, Tunbridge Wells, Kent.

LOVETT, Beresford (Beresford Tonville Lovett), actor (light comedian); *b.* Teignmouth, Devon, 1878; *y. s.* of Philip Cosby Lovett, of Liscombe Park, Leighton Buzzard, Bucks; *m.* Muriel Ory Crute, September 4th, 1901; *e.* Malvern College; originally engaged in merchant service; first appeared at Eastbourne, 1899, in small parts; 18 months business manager for J. P. Moore; six months for James Willard; played Vabilas in "Frou-Frou," Olivia Deschamps in "Esther Sandraz," Hastings in "She Stoops to Conquer," Count Montalbin in "The Honeymoon"; resident manager Hippodrome, Llandudno, 1904; has farmed in Canada and owned the largest poultry farm in Cheshire. *Hobbies*: Dogs, horses, and all kinds of sport. *Address*: Liscombe Park, Leighton Buzzard, Bucks.

LOWELL, Molly, actress; *b.* in Newcastle, of Irish parentage; when very young, joined Carl Rosa Company, and taught herself singing by following the methods of Zélie de Lussan and other operatic vocalists; came to London, and walked on at Gaiety; finding that she got few opportunities here, she went back to provinces; her first chance came when she secured an engagement as principal girl in pantomime at Liverpool; the following year she obtained an opening at Drury Lane, for which she was engaged for a

small part and to understudy Nellie Stewart as principal boy; on the first night, Miss Stewart was seized with influenza, and half an hour before the curtain went up Miss Lowell was called upon to take her place, which she did with remarkable success; since then she has appeared in pantomime and musical comedy all over the provinces, where she is a great favourite; returned to London and appeared in "Blue Bell" at Aldwych, 1905-6. *Address*: c/o *The Stage*, or *Era*.

LUCAS, Nellie (Nellie Heitzman), actress (juvenile lead); *b.* Birmingham, April 15th, 1884; *d.* of Albert Lucas and Lilla Wilde, actor and actress; *e.* at a convent school and prepared for the stage by her mother; made first appearance at Vaudeville, 1901, as Ellaline Terriss's double in "Alice in Wonderland"; several tours with William Greet in "The Sign of the Cross," from August, 1901, till May, 1904; toured with Walter Melville in "A Disgrace to her Sex," autumn, 1904. *Favourite part*: Mercia in "The Sign of the Cross." *Hobby*: Reading. *Address*: 72, Shrewsbury Road, Forest Gate, Essex.

LUCY, Arnold (Walter George Campbell), actor (comedian); *b.* Tottenham, August 8th, 1865; seventh *s.* of late Donald Campbell, architect and surveyor; brother-in-law of Dennis Drew, baritone; after spending five years with a leading firm of chartered accountants in London, went to Australia in 1887, and soon became well-known as a reciter and producer of farces and comedies for amateur dramatic clubs; after practising as accountant in Australia for some years, returned to England, 1893, placed himself under Hermann Vézin for elocution, and appeared at St. James's Hall, Queen's Hall, Cannon Street Hotel, &c.; made first appearance in theatres as understudy to George Giddens and Alfred Maltby in "The Passport" at Terry's, with Henry Dana, 1895; understudied Cyril Maude and Edward Righton at Terry's in "The Prude's Progress" with Edward

Terry, in same year; playing Righton's part for some weeks; toured at Gecko in "Trilby" with C. J. Abud, 1896; with Herbert Standing at Criterion ("A Blind Marriage"); played Tulkithorne in "Jo" with Jenny Lee; dialect part in "In the Days of the Duke" at Adelphi, 1897; the Stockbroker in "Dandy Dan" with Arthur Roberts at Lyric; toured as Sir Gregory Gargoyle in "Orlando Dando" with Milton Bode, 1898, and again with Dan Leno in 1901; toured with Herbert Sleath in "What Happened to Jones" and with Arthur Roberts playing German part of Fritz in "On the Move," and played Henry Blake in "The Last Chapter" with the Broadhursts at the Strand, 1899; Mr. Sheppey in "The Lackey's Carnival" at Duke of York's with Charles Frohman, 1900; *Dés Millets* in "The Lion Hunters," at Terry's, 1901; toured as Richelieu in "The Three Musketeers," and Le Comte Dubois in "An English Daisy" with Milton Bode, 1902; Sir Martin Froome in "The Great Millionaire" with Milton Bode, 1903; three tours with Edward Compton in *répertoire*, 1903, 1904, and 1905. *Hobbies*: Golf and bee-keeping (is classed as a first-class expert by the British Beekeepers' Association). *Address*: Hornfield, Church Lane, Tottenham, N., or A.A. *Club*: Green Room.

LOUDLOW, Henry, actor (leading business); *b.* Pitcombe Vicarage, Castle Cary, Somerset, November 15th, 1879; *s.* of the late Rev. Chas. Philip Winter; cousin of Winifred Winter; *e.* at Sir William Borlase's school, Great Marlow, Leamington College, and Cambridge; studied with a view to entering the Church; prepared for stage by Henry Neville, at his Oxford Street Academy of Acting; first engaged at Weymouth as business manager for Arthur Stigant; made first appearance as an actor with Gilbert and Pagden; played Reggie Fastnet in "Nurse," 1900; Jack Hillier in "A Bit of Old Chelsea," under management of Jessie Maynard, 1901; re-engaged by Miss Maynard to star throughout Australasia, 1903; sup-

ported Auguste Van Biene in South Africa, 1904; toured own company in "The London Fireman," in conjunction with Garside and Knowles; business manager for Auguste van Biene in Australia, also playing General Ivanoff in "The Broken Melody," 1905; engaged by W. W. Kelly to tour in "A Royal Divorce," 1915. *Favourite part*: Armand Duval in "Camille." *Recreation*: Football. *Address*: c/o., Canon Corfe, Truro; or A.A. *Agent*: Weathersby.

LUFF, William, b. May 31st, 1872; was a soloist in a South London church as a child, and received early dramatic tuition at Birkbeck Institute; made first appearance on stage in Forbes Robertson's production of "Romeo and Juliet," 1895; stock season Lyric, Hammersmith, 1896; toured in "The Prisoner of Zenda," 1897; two years with Ben Greet in old comedy and Shakespeare, during which time he was seen by Wyndham, from whom he received his first London engagement, which lasted two years; Don John in Ellen Terry's production of "Much Ado About Nothing" at the Imperial; created part of Wilfred Fry in "The Designers," 1905; toured in "Lord Danby's Love Affair," 1905. *Hobby*: Music (Wagner).

LUGNÉ-POË, Monsieur (M. Aurélien Marie Lugné), French dramatic actor, and founder and manager of the Théâtre de l'Œuvre, Paris; *b.* 1869; prepared for the stage, under M. Worms, at the Paris Conservatoire, where he was awarded second prize for comedy in 1891; has introduced in France, at the Theatre de l'Œuvre, the works of Ibsen, Bjornstjerne and Maeterlinck; has also produced the plays of the younger school of dramatists: Henri Bataille, Edmond Sée, Tristan Bernard, &c. *Address*: 21, rue de Pontoise, à St. Germain-en-Laye, Seine et Oise, France.

LYLE, Lyston, actor and manager; *b.* 1856; *e.* at Cheltenham and Oscott; *m.* 1881; made first appearance at Adelphi, March 10th, 1894, as Dr. Gilbert in "The Cotton King"; sub-

sequently played Marquis de Prestes in "The Two Orphans" at same theatre, May, 1894; Percival Lumley in "Delia Harding" at Comedy, 1895; Mr. Blackstone, Q.C., in "Her Advocate," Stephen Raymond in "Tommy Atkins," and Martin in "The Fool of the Family" at Duke of York's, 1895; Sir Roland Stanmore in "Star of India," Gillie Fletcher in "In Sight of St. Paul's," and Captain Darville in "Two Little Vagabonds" at Princess's, 1896; Percival Chudleigh in revival of "Saucy Sally," and Seth in "One Summer's Day" at Comedy, 1897; Hon. Crosby Jethro in "Lord and Lady Algy" at same theatre, 1898; Colonel Gower in "The Cuckoo," and the Policeman in "A Message from Mars" at Avenue, 1899-1900; Nathaniel Bodfish in "The Man from Blankley's," General Tufto in "Becky Sharpe," Sir Henry Fox in "The President," and Guy Grimling in "There and Back" at Prince of Wales's, 1901-02; was for seven years manager for Charles Hawtrey; general manager for Lewis Waller since October, 1902. *Hobbies*: Cricket, tennis, motoring. *Address*: Imperial Theatre, Westminster, S.W. *Club*: Eccentric.

LYNN (Arthur A. Chippendale), actor-vocalist; the Original Singing Newsboy; *b.* New York; *s.* of Dr. G. Q. Chippendale; *e.* at Owens College, François Edersheim and Aug. J. Manchester; studied singing under Barnardo (nephew of Dr. Barnardo); made first appearance at Lyric, walking and understudy; solo tenor with Moore and Burgess, St. James's Hall, 1892-3; played in "The Mountebanks" and "A Greek Slave," on tour with Horace Sedger and William Greet; Grenicheux in "Les Cloches de Corneville," with William Hogarth; William White in "The New Barmaid"; Pomponnet in "Madame Angot," &c., &c.; hit upon the idea of the "Singing Newsboy" when hard up for a novelty for the halls, 1901, and within seven days was booked for 21 weeks; manager Hippodrome, Llandudno, 1905. *Hobby*: Play-writing.

LYNN, J. Wellesley, actor and entertainer; *b.* 52, Belgrave Road, S.W., April 26th, 1875; *s.* of the late Dr. Lynn, R.N., the well-known illusionist, and founder of the Egyptian Hall; formerly in the Army; three seasons at Queen's Hall with Albert Chevalier; only "white turn" on holiday programme with Moore and Burgess at St. James's Hall; appeared twice by command at Buckingham Palace, 1904; toured South Africa with own company, 1905. *Address*: 79, Southfield Road, Bedford Park, W.

LYTTON, Edward, business manager and actor; *b.* Alderley Edge, Chester; *s.* of a solicitor; *m.* Kittie Grattan, sister of Harry Grattan; *e.* Owens College, Manchester; while engaged as an electrical engineer gave recitations at Free Trade Hall, Manchester; followed profession of electrical engineer in Florida, U.S.A., during outbreak of yellow fever, 1887; also at Lowell, Mass., 1888-9; on return to this country, 1889, made first appearance professionally in small parts in "Hands Across the Sea"; toured as Clement Hale in "Sweet Lavender"; William in "Jane"; Cornelius Griffin in "Niobe"; W. G. in "Walker, London"; Lord Lavender in "The Lady Slavey"; toured own companies, playing Captain Coverley in "Another Man's Wife," Miss Brown in "The Strange Adventures of Miss Brown"; produced "The J.P." at Strand during own season; formerly resident manager Royalty, Penley's, King's, Hammersmith; was manager Frank Curzon's first tour ("The Two Roses"), playing Caleb Deecie in same; resident manager for Robert Arthur at Coronet, Notting Hill, W., since 1903. *Favourite part*: William in "Jane." *Hobby*: Engineering (is patentee of fourteen appliances for electrically working flies and registered three patents for mechanically closing tableaux curtains). *Address*: Coronet Theatre, W.

LYTTON, Elsie Keith (Mrs. William Henry Hart), actress (aristocratic comedy or character old women);

m. William Henry Hart, F.S.A. (deceased); *e.* in an English convent; first appeared at Alexandra, N., 1898, as Aunt Mary in "A Run of Luck"; six months' tour as Lady Milanor in "The Wilderness," 1901; two year's tours with "The Christian," 1902-3; the Marquise in "Caste" and Miss Champneys in "Our Boys," 1904; the Duchess in "Mrs. Dering's Divorce" with Mrs. Langtry at Terry's and provincial tour, 1905. *Hobby*: Music (the piano). *Address*: 14, Adam Street, Portman Square, W. *Agent*: Blackmore.

LYTTON, Henry, actor; *b.* London, 1860; *e.* St. Mark's Schools, Chelsea; ran away from school to join a theatrical company at Shepherd's Bush; was brought home and placed with an artist and sculptor, but remained only a short time, and then returned to provincial stage; in 1883 appeared at old Philharmonic, Islington; joined Kate Santley at Royalty, to play in "The Merry Duchess," and shortly after had the good fortune to meet D'Oyly Carte, one of whose touring companies he joined, playing in a large number of the Gilbert and Sullivan rôles under the name of H. A. Henri; joined Savoy company in 1887, and understudied George Grossmith as Robin Oakapple in "Ruddigore," playing part during Grossmith's illness; remained with Savoy company until its disbandment, creating parts in "The Lucky Star," "The Rose of Persia," "The Emerald Isle," "Merrie England," and "The Princess of Kensington"; produced "The Wild Rabbit" (in conjunction with Stanley Cooke) at Criterion, 1899; appeared at Adelphi and Lyric in "The Earl and the Girl," 1903, following with "The Talk of the Town" in 1904; at the Criterion in "A White Chrysanthemum," 1905. *Address*: A.A. *Club*: Yorick.

MACBETH, Helen (Mrs. Frank Mills), actress; *b.* Galesburg, Michigan, U.S.A.; *d.* of William Macbeth, a doctor of medicine at Galesburg; *m.* Frank Mills, actor; received train-

ing for stage from the well-known American actress, Minnie Maddern Fiske; first appeared at Harrisburg, Pennsylvania, with Mrs. Fiske, in *ingénue* parts; during the whole of her first year on the stage was given excellent parts; subsequently went to Daniel Frohman's Lyceum Theatre, New York, the result of which engagement was that she was selected to play in David Belasco's production of "The Heart of Maryland" at London Adelphi, 1898; since then has appeared at Vaudeville, Terry's, Strand, Prince of Wales's, &c. *Address*: 16, Boundary Road, N.W.

McCALLA, Dolly, comedienne; *b.* Cincinnati, U.S.A., 1891, but left for Great Britain at age of three months; *d.* of Harry McCalla, journalist; sister of Madge McCalla, step and sand dancer; *e.* privately; first appeared in pantomime at Nottingham, 1902, as speciality singer and dancer; has appeared at most of the leading London and provincial halls; "Boy Babe," with Robert Arthur, at Camden Theatre, N., Christmas, 1905. *Address*: 15, Marlborough Road, N.W.

Mc'CARTHY, Justin Huntly, dramatic author, novelist, &c.; *b.* 1860; *s.* of Justin Mc'Carthy, M.P.; travelled extensively, after leaving University College, in America and the East; was an Irish Nationalist M.P. from 1884 to 1892; made a runaway match with Cecilia Loftus, 1895 (marriage dissolved in America); author of numerous plays, including "The Candidate," "The White Carnation," "The Highwayman," "The Wife of Socrates," "My Friend the Prince," "If I were King," "The Proud Prince," &c.; has also written several novels and books of travel and verse. *Clubs*: National Liberal and (New York) Players.

McCARTHY, Lillah, actress (comedy and tragedy); *b.* Cheltenham, 1877; *d.* of J. McCarthy, F.R.A.S.; *s.* of Daniel McCarthy; *e.* at Cheltenham; studied elocution, fencing, dancing, singing, and voice production with Hermann Vezin, Emil Behnke, M.

Bertrand, and Ernest Cameron, 1890-5; took a leading part as an amateur in the productions of the Shakespeare Reading Society and the Elizabethan Stage Society under William Poel; appeared as Lady Macbeth in Siddons Memorial performance of "Macbeth," 1895; toured as leading lady with H. B. Irving in Ben Greet's *répertoire* company, 1895, playing Juliet, Beatrice, Pauline, Emilia, Peg Woffington, &c.; leading lady with Wilson Barrett from 1900 to 1904, as Ophelia, Desdemona, Virginia, Lygia, Mercia, Almida, Nellie Denver, Kate Cregeen, Mona, Jane Humphries, Helen, Zebuda, Elulla, &c., including American, Australian (twice), and South African tours; created (among other parts) Gwendoline in Swinburne's "Lochrine," 1898; Zebuda in "The Christian King," at Adelphi, 1902; Elulla in "In the Middle of June," 1903; Rosamund in "The Master of Kingsgift," at Avenue, 1904; Lady Fancourt in "Agatha," at His Majesty's, 1905, also Henriette in "A Man's Shadow," Loyse in "The Ballad Monger," and Calpurnia in "Julius Cæsar" at His Majesty's, and Nora in "John Bull's Other Island," and Anne Whelfried in "Man and Superman" at the Court, 1905; appeared in "The Jury of Fate," Shaftesbury, 1906. *Hobbies*: Walking tours, physical culture, and all outdoor sports. *Address*: 67, Park Mansions, Knightsbridge, S.W. (*Telephone*: 480, Kensington; *Telegraphic*: "Hyderican, London.")

McCULLOCH, Arthur, actor; *b.* Edinburgh, July 23rd, 1860; *m.* Lallgarde Atheling, 1896; *e.* privately; was a member of the Camden Comedy Co. (amateur); made first professional appearance as Bassanio in "The Merchant of Venice," 1881; has played Major McTurtle ("Mother-in-Law"), Tom Potter ("Silver Shield"), Sir Fulke Pettigrew ("Parvenu"), Jarakoff ("Siberia"), General Baltic ("Turned Up"), Buckingham in "Three Musketeers"; original in country of Peter Sharpley in "Mankind," 1882, Keife o' Keife in "Nancy and Co.,"



LILLAH MCCARTHY.

Foulsham and Banfield.

1887, Fordham in "Still Alarm," Colonel Singleton in "The Shop Girl," Abernethy Ruppershaw in "In the Soup"; stage manager, "Woman of No Importance," with Morell and Mouillot; produced "Mikado" and "Pirates of Penzance" for Llandudno Amateurs; produced "Merchant of Venice," and played Shylock for Irving Dramatic Club, Liverpool, 1893. *Hobbies*: Fishing (trout and salmon), shooting, and bridge. *Agent*: Blackmore.

MACCUNN, Hamish, composer; *b.* Greenock, 1868; his father, James MacCunn, was by occupation a Greenock shipowner, and by inclination a learned Scots antiquarian, and the author of verses set to music by his son; sat for his portrait (subsequently hung at the Academy) to John Pettie, R.A., and afterwards married his daughter; received most of his musical education from Sir Hubert Parry at the R.C.M.; his best known works are the orchestral symphony "Land of the Mountain and the Flood," the operas "Jeannie Deans" and "Diarmid" (the latter to libretto written by the Duke of Argyll), and of musical comedy, "The Golden Girl," to book written by Captain Basil Hood, produced by H. Cecil Beryl, at Birmingham, 1905; composed "The Wreck of the Hesperus," ballad sketch at Coliseum, 1905; conductor with Carl Rosa Co., 1899, and at Lyric, 1904-5. *Address*: Abbey Mansions, Abbey Road, N.W.

M'GUICKIN, Barton, tenor vocalist; *b.* Dublin, 1852; *m.* 1879; toured for some years with Carl Rosa companies; appeared as Lohengrin at Covent Garden before late Queen in "Fra Diavolo," and at all the principal festivals in England; has toured in Australia and America. *Club*: Savage.

MACKAY, Ruth, actress; *b.* in London of Irish and Scotch parentage; for some time toured in the provinces; then went to Australia, where she became a member of J. C. Williamson's company, and stayed for twelve months; returning from

Australia, she obtained an engagement at His Majesty's under Beer-bohm Tree, followed by a suburban and provincial tour in melodrama; she next went to America, where she appeared as leading lady with Nat Goodwin; on returning to England was engaged at the Coliseum for leading parts in "Joseph and His Brethren," "The Spy," and other dramatic sketches during 1905. *Address*: 37, St. Stephen's Mansions, Westminster, S.W.

MACKINLAY, Jean Sterling, actress (high comedy and Shakespeare); *b.* London; *d.* of Antoinette Sterling and John Mackinlay; sister of Malcolm Sterling Mackinlay; *e.* at Rodean School, Brighton; studied for the stage under Genevieve Ward; first appeared with F. R. Benson at Comedy, 1901; St. James's in "If I Were King" and "Paolo and Francesca"; Wyndham's in "When a Man's Married"; Apollo in "The Wheat King"; Avenue in "A Gentleman of France"; has toured in leading parts in "Mice and Men," "The Edge of the Storm," "Sunday," &c. *Favourite part*: Peggy in "Mice and Men." *Hobbies*: Music and reading. *Address*: 153, Cambridge Street, S.W. *Club*: New Century.

MACKINLAY, Malcolm Sterling, teacher of singing, actor, and author; *b.* 1876; *e.* s. of Antoinette Sterling and John Mackinlay; *e.* at Eton and Trinity College, Oxford (graduating B.A., 1897, and M.A.); studied singing with Manuel Garcia; made first appearance at Queen's Hall Ballad Concerts, 1900; accompanied Antoinette Sterling on her farewell tour, 1901; West End engagements include appearances in "The Emerald Isle," at Savoy, "The Medal and the Maid," at the Lyric, "Dolly Varden," at Avenue; "The Love Birds," at Savoy; has also appeared at Shaftesbury; gave twenty-fourth concert recital, May, 1905; author of "Antoinette Sterling and Other Celebrities," contributor to *Punch*, *Strand Magazine*, *Grand Magazine*, &c., &c. *Address*: 153, Cambridge Street, S.W. *Clubs*:

Green Room, Oxford and Cambridge.

McKINNEL, Norman, actor; *b.* Maxwelltown, Kirkcudbrightshire, N.B., February 10th, 1870; *s.* of J. B. A. McKinnel, J.P., engineer; *e.* Edinburgh and Leipzig; unmarried; first engaged as an engineer, prepared for dramatic work "on the stage, the only how, when, and where to do it"; first appeared at Clacton-on-Sea, July, 1894, as utility; played in Shakespearean *répertoire* with Mrs. Bandmann Palmer, and in old comedies with Edward Compton; was three years with H. Beerbohm Tree, and has fulfilled engagements with Lewis Waller, Sir Henry Irving, Charles Cartwright, Arthur Collins, and George Alexander. *Favourite part*: Morrell in "Candida." *Hobby*: Rehearsing. *Address*: A.A. *Clubs*: Savage and Green Room.

McINTOSH, Madge (Mrs. Graham Browne); *b.* Calcutta, 1880; *e.* London; prepared for stage by Hermann Vezin and Emil Behnke; *m.* Graham Browne, actor, 1897; made her first dramatic appearance in the productions arranged by Professor Herkomer, at Bushey, and took further lessons in dancing, fencing, and voice production; toured with F. R. Benson and Ben Greet, acquiring an extensive Shakespearean *répertoire*; appeared at Comedy Theatre in "The Weather Hen," 1899, and has since been a member of leading London and provincial companies, specially distinguishing herself in the Court productions under Vedrenne and Barker, 1905-6. *Address*: 6, Spur Street, Leicester Square, W.C., or A.A.

MACKINTOSH, William, actor; *b.* Melbourne, 1855; first appeared on the stage at Theatre Royal, Elgin, 1872; his first important engagement was with Mrs. John Wood at Gaiety, Dublin, 1875, as Crabtree in "The School for Scandal," followed by Mark Meddle in "London Assurance"; his London *début* was made at the old Court in 1879, as Dr. Penguin in "A Scrap of Paper";

engaged by Beerbohm Tree at the Haymarket, where he created the part of Baron Hartfelt in "Jim the Penman"; appeared with E. S. Willard at Shaftesbury, in "Jim the Penman," 1899; with Irving in "Ravenswood" at Lyceum, 1890; joined John Hare during his season at Garrick, and played Beau Farintosh in revival of "School"; re-engaged by Irving and played in a number of his pieces, including "Robespierre," at Lyceum; was also associated with Albert Chevalier in some of his provincial dramatic ventures, and joined him in the production of "Memory's Garden" at Comedy, 1901; since then Mr. Mackintosh's appearances in London have been infrequent. *Address*: 2, Cromartie Road, Hornsey Rise, N.

McLAUGHLIN, Millicent, actress; *b.* Wilnecote, near Tamworth; *d.* of Wm. G. McLaughlin, of The Knoll, Ripon; *e.* at home, at the Royal College of Music and in Paris; studied singing with a view to going on the concert platform; awarded A.R.C.M. for public singing, 1899; awarded elocution prize by Forbes-Robertson in same year; studied with Bouhy in Paris, 1900, and for two subsequent years appeared frequently on concert platform; made first appearance as an actress in pastoral plays at Botanical Gardens, July 1st, 1902, as Iris in "The Tempest"; toured rest of season in pastoral plays; toured America for two years with Edith Wynne Matthison, under management of Charles Frohman and Ben Greet, playing Knowledge in "Everyman," and Shakespearean *répertoire* (Maria, Olivia, Audrey, Hermia, Hero, &c.); toured U.S.A. with Sothorn-Marlowe Company, 1905-6, playing Jessica, Maria, Audrey, &c., in Shakespearean *répertoire*. *Favourite parts*: Audrey and Hero. *Address*: 18, Ashley Place, S.W., or A.A.

MACLEAN, Alick, musical composer and conductor; *b.* in Scotland; *e.* at Eton, his music master being Sir J. Barnby; won the Moody-Manners prize of £100 in 1895 for the best

one-act opera; this work, entitled "Petrucchio," was produced at Covent Garden with much success; had previously composed a complete opera on the subject of "Quentin Durward"; joined Charles Wyndham at the Criterion, 1898, and has remained with him ever since as conductor at Wyndham's and the New; composed the incidental music for "Cyrano de Bergerac." *Address*: New Theatre.

McLELLAN, C. M. S., dramatic author (who at first wrote under the *nom de théâtre* of Hugh Morton); *b.* 1865, in State of Maine, U.S.A., a member of an old American family; brother of George McLellan, a well-known American theatrical manager; commenced his career as a journalist, and was at one time editor of New York *Town Topics*; wrote the libretto of "The Belle of New York," "The Whirl of the Town," "In Gay New York," "An American Beauty," "The Telephone Girl," "Yankee Doodle Dandy," "The Wire Walker," and other musical pieces popular in the States; came into prominence as a writer of serious drama with "Leah Kleschna," produced at the New, 1905; also author of "On the Love Path," comedy, played at Haymarket in same year, and "The Jury of Fate," produced at the Shaftesbury, January 2nd, 1906. *Address*: 73, Canfield Gardens, Hampstead, N.W.

MACMILLAN, J. T., actor (low comedy, character, musical comedy); *b.* Glasgow; *s.* of E. Macmillan, civil engineer; *m.* Kitty Baker; *e.* Glasgow; played as an amateur in Glasgow; first appeared at Theatre Royal, Greenock; McCrankie in "Haddon Hall"; King Paramount in "Utopia, Limited"; Mr. Pineapple in "The Chinese Honeymoon" at the Strand; created part of Honeycomb in "The Gay Parisienne"; James Milford in "The Worst Woman in London" at Adelphi; Arthur Hopkins in "Star of India," at Princess's; Mayor in "My Lord Sir Smith," at Comedy; created James in "The Telephone Girl" with Augustus Harris. *Hobbies*: Swimming and reading. *Ad-*

dress: 1, Rochdale Place, Mount Florida, Glasgow.

MAETERLINCK, Maurice, Belgian poet and dramatist; *b.* Ghent, Belgium, 1862; *m.* Georgette Leblanc, dramatic actress; Maeterlinck's works include "La Princesse Maleine," 1889; "L'Intruse," 1890; "Les Aveugles," 1891; "Les Sept Princesses," 1891; "Pelléas et Mélisande," 1892; "Alladine et Palomides," 1894; "Intérieur," 1894; "La Mort de Tintagiles," 1894; "Aglavaine et Sélysette," 1896; and within the last three years "Monna Vanna" and "Joyzelle"; the greater number of the above have been translated into English by Alfred Sutro. *Address*: 67, Rue Raynouard, Paris.

MAGRATH, Charles (Charles Ryland Magrath), operatic vocalist; *b.* Cork, 1865; eldest son of William Ryland Magrath, of Cork; *m.* Annie Elisabeth Graham, *e.d.* of William Graham, of Fermanagh; *e.* at St. Luke's, Cork, and at Royal College of Music; first studied and appeared as a violinist; gained open scholarship and became Morley Scholar of Royal College of Music, 1888-92; was first singer to hold Morley Scholarship and London Musical Society's Prize; first appeared on stage at Royalty Theatre as Count Lorenzo in "The Baroness," by Cotford Dick; has sung at the concerts of Royal Choral Society at Albert Hall, and at Covent Garden Promenade Concerts, at Covent Garden; toured Australasia under Sir Augustus Harris; appeared in "Shemus O'Brien" at Opera Comique, 1894, and subsequently toured in same piece; appeared at Daly's in "The Greek Slave," under George Edwardes, 1898, and subsequently with the principal touring company; with Moody-Manners Opera Company, 1900-1, appearing with them at Covent Garden, 1902-3, and at Drury Lane, 1904. *Favourite parts*: Cornelius in "The Barber of Bagdad" and the Wanderer in Wagner's "Siegfried." *Recreations*: Sailing and walking. *Address*: 65, Barcombe Avenue, Streatham Hill, S.W. *Clubs*: Irish Musical Guild, Irish Literary Society, and A.A.

MAKEHAM, Gladys, actress (Shakespearean, comedy, and pantomime); *b.* New Cross, S.E., 1891; *d.* of Dr. Makeham, physician and surgeon; cousin of Octavia Kenmore and Sidney Lawrence; *e.* at Knights-ville College; learnt stage dancing with Lizzie Maynard; specially engaged by F. R. Benson, at age of eight, to play part of the Indian Boy in "A Midsummer Night's Dream," and other parts, during his season at Lyceum; subsequently appeared under same management, playing Young Marcus in "Coriolanus" at Comedy, and in suburban tour which followed; with Louis Calvert in "Katawampus" at Prince of Wales's, 1902; five engagements with Arthur Bouchier at Garrick, playing in "The Water Babies," 1903 and 1904, "Cricket on the Hearth," 1904, "The Fairy's Dilemma," 1904, and "Little Black Sambo," 1905; has passed three musical examinations, and is preparing for the Royal Academy of Music; has done a considerable amount of concert work (including singing at five of the King's Dinners at the Coronation, 1902.) *Recreations:* Music, singing, swimming, and tennis. *Address:* 330, New Cross Road, S.E.

MAKGILL-MAITLAND, Maisie; *b.* New York, 1871; *d.* of Herbert M. Makgill-Maitland; has played in a number of important stock companies in provinces, including Shakespearean lead; authoress of several short plays, some of which have been played in New York, including "How They Were Punished," "The Count Closes the Door," "The Real Thing," "The Artistic Temperament," "Why She Came," &c., &c. *Address:* 14 Charing Cross Mansions, W.C.

MALLET, George, actor, stage and general manager; *b.* London; *m.* Stella Leigh, June 1st, 1893; first appeared on Boxing Day, 1881, at Hertford, as Balthasar in "Romeo and Juliet"; principal engagements have been with Wilson Barrett, Lewis Waller, Willie Edouin, Mrs. Langtry, H. Beerbohm Tree, Ernest Lockwood, &c.; toured America,

India, China, Japan, and Straits Settlements; toured own company for two years in "A Dark Secret," playing Jonas Norton; manager Prince of Wales, Liverpool, 1902-4. *Favourite part:* Paul Demetrius in "The Red Lamp." *Hobbies:* Walking, cycling, golf, boating, reading. *Address:* A.A. Club: Green Room.

MALTBY, H. F. W., actor (character, comedy and heavy); *b.* Ceres, South Africa, November 25th, 1880; *s.* of the late H. E. Maltby, civil engineer; brother of Mara Maltby; *e.* at Bedford Grammar School; formerly a clerk in the National Bank of India; made his first appearance at Pier Pavilion, Aberystwith, in "The Sign of the Cross," with Ben Greet; toured with W. Greet in "The Great Ruby" and "Hearts are Trumps"; toured as Eddie Remon in "The Masqueraders," &c., with Nina Cressy; tour with Beatrice Homer as Kelvil, M.P., in "A Woman of No Importance"; summer tour as Drelincourt, in "Jim the Penman," with Charles Sugden, followed by two other engagements with same management; two tours with Maude Fergusson in "Sowing the Wind," "The Late Lamented," "His Excellency the Governor," "Arabian Nights," "Snowball," &c.; tours with Reginald Dartrey as Major Tarver in "Dandy Dick"; toured with Mrs. Bandmann Palmer as Sir Peter Teazle, Polonius, Antonio, Archibald Carlyle, &c.; General Coventry in Robert Arthur's suburban tour of "One of the Best"; also engagements with Frederick Melville, Osmond Tearle, and Vivian Grantham (with the latter to play Prince Marazoff in "Slaves of Passion"); has played over 100 parts, and has also acted as business and as stage manager; toured "The Shadow on the Wall," 1905, in partnership with Spencer Sherwood; author of "The Youngest of Three" and several other plays. *Hobbies:* Cricket and swimming. *Address:* A.A.

MANCINELLI, Signor, conductor and composer; for several years occupied the position of principal conductor at the Royal Italian Opera at

Covent Garden; is also a composer of considerable eminence, his works comprising "Ero e Leandro," produced at Covent Garden, "Isora di Provenza"; and several oratorios produced at various musical festivals in the provinces; resigned post of conductor at Covent Garden, 1905.

MANNERS, Charles (Mansergh), operatic singer and manager; *b.* near Hoddesdon, 1858; *e.s.* of late Colonel John Craven Mansergh, late R.H.A., and J.P. for Cos. Cork and Tipperary, by his second wife, who was a daughter of the late Major Campbell, 74th Regiment; *e.* at Hoddesdon Grammar School; went to an Army crammer for two years, but failed to pass for the Army; then tried civil engineering as a pupil on the Midland Railway, Ireland, and afterwards entered a stockbroker's office in Dublin; Dr. Power O'Donoghue, a well-known teacher of music in Dublin, heard him sing and recommended that he should study singing; gained a scholarship, giving tuition at the Royal Academy in Dublin; entered the Royal Academy of Music (London), and then completed his studies in Italy; obtained engagement as a chorister in the operas "Claude Duval," "Pinafore," and "Pirates of Penzance"; afterwards created several parts in comic opera, including Private Willis in "Iolanthe" at the Savoy; principal bass with Carl Rosa Operas for two years; four years at Covent Garden under Sir Augustus Harris; has for some years past toured his own companies, known as the Moody-Manners Opera Companies, and has played two seasons in London, one at Covent Garden, 1903, and the other at Drury Lane in the following year; the first season was a financial success, but in the second and third several thousands were lost, and left nothing for the National English Opera scheme which Mr. and Mrs. Manners have long had in view; in conjunction with his wife he offered a prize of £100 and 5 per cent. of the net receipts for the best opera (without chorus) written by a British subject, 1895; and £500 for two more operas in 1903; his "A" opera

company is the largest English opera company that has ever toured Great Britain; is Managing Director of the Moody-Manners Opera Company, Limited. *Clubs*: Green Room, A.A. *Address*: The Hyde, Hendon, Middlesex.

MANNING, Ambrose, actor; *s.* of the late John Manning, actor and manager of the old Grecian Theatre; after playing at several suburban and provincial theatres joined Wilton Barrett; thereafter played leading parts with him in London, the provinces, America, and Australia; in 1905 was secured by George Edwardes to play old Michu in "The Little Michus" at Daly's, 1905; played in pantomime at Tyne, Newcastle, 1905-6. *Clubs*: Green Room, A.A.

MANN, Otto, Jun., musical director and composer; *b.* Dresden, November 10th, 1873; nephew of Sir August Manns; *e.* at Royal Academy, Dresden; won first prize in German naval song competition, Berlin, 1899; first appeared in England as viola player in Crystal Palace orchestra, 1895; musical director with Jane May, Ben Greet, and George Dance; has conducted own compositions at Crystal Palace concerts; composer of "Overture Dramatique" (performed by London Philharmonic Society at Queen's Hall, under Dr. Cowen), &c. *Address*: 17, Pepys Road, New Cross Gate, S.E.

MANSELL, Richard, theatrical manager and actor; was for many years one of the best known theatrical managers in London; in the 'seventies he was lessee and manager of St. James's, where he produced Offenbach's "Bridge of Sighs" (*Le Pont des Soupirs*), and other operas; was afterwards joint lessee (with his brother), of Lyceum, and was responsible for the famous production of "Chilperic," with the composer, Hervé, in the cast; resident manager (under E. G. Saunders), of Coronet, from its opening in 1898 to 1903, where he, under E. G. Saunders, supervised a revival of "Chilperic," with Winifred Hare in title rôle; appeared at the Coliseum as

Jacob in "Joseph and his Brethren," 1905-6. *Address*: London Coliseum. *Club*: Yorick.

MANSFIELD, Richard, actor-manager; *b.* Heligoland, 1857; first appeared in England in light opera; went to America and made an immense hit by his creation of Baron Chevrial in "A Parisian Romance" at Palmer's Union Square Theatre, New York; has since played in a very extensive range of characters, including Prince Karl (in Gunter's play of that name), Dr. Jekyll and Mr. Hyde (in which he also created a sensation during his season at the Lyceum, 1888), de Jadot (in his own play, "Monsieur"), King Richard III., Humpy Logan ("Master and Man"), Brummel (in "Beau Brummel"), Don Juan (in his own play, "Don Juan"), Nero, Arthur Dimsdale ("The Scarlet Letter"), Shylock, Captain Bluntschli ("Arms and the Man"), Don Pedro ("The King of Peru"), Rodion ("Rodion the Student"), Dick Dudgeon ("The Devil's Disciple"), Courvoisier ("The First Violin") and Cyrano ("Cyrano de Bergerac"); is now permanently settled in America. *Club*: Lambs, New York.

MARSDENE, Beatrice (Beatrice Miles), actress (juveniles and *ingénues*); *b.* Newport, Mon.; *d.* of Charles Miles, architect and surveyor; *e.* at Gloucester; learnt dancing with Ernest D'Auban, and first appeared in pantomime at West London Theatre, 1898, as a dancer; has toured as Bonita in "Arizona," 1903; Laven-der in "Sweet Lavender," 1904; Violet Gresham in "Garrick," 1904; Hyacinth in "The Tyranny of Tears"; Alice Faulkner in "Sherlock Holmes"; Cicely in "The Importance of Being Earnest"; Mary Melrose in "Our Boys," 1905; re-engaged for Alice Faulkner, 1906. *Hobbies*: Cycling and walking. *Address*: A.A. Agents: St. John Denton, Blackmore.

MARSDIN, Dorothy Chiffon, actress (*ingénues*, light comedy, and character); *b.* Ganstead Grange, Ganstead, Yorks; only *d.* of the late

Septimus Marsdin, of Ganstead Grange and Woodfield, Hessle; *e.* in Germany, Italy, and France; studied painting in Paris under Bouguereau, music in Germany under Herr Lutter (the favourite pupil of Liszt), became a proficient mandolinist under Bellenghi (the great Italian master, who dedicated two of his compositions to her); speaks French, German, and Italian fluently; prepared for the stage by Genevieve Ward and Cavallazzi; made her first appearance as a Russian prince in a copyright performance of a play by Clo. Graves at Prince of Wales's, 1898; has toured with George Musgrove, Wm. Holloway, P. Comyns Carr, Jerrold Robertshaw, F. R. Benson, Hardie and Von Leer, &c.; has played a large number of parts; appeared as Puck in "Midsummer Night's Dream" in Great Britain, Australia, South Africa, and New Zealand. *Hobbies*: Riding and driving (has a collection of over 100 photographs of horses she has ridden in all parts of the world). *Address*: c/o *The Stage*, or *Era*.

MARKS, Fred (Alfred Langton Marks), pianist and comedian; *b.* Croydon, April 14th, 1884; *s.* of R. J. Marks, a well-known London journalist; great-grandson of the late T. P. Rose, for fifty years City of London Bridgemaster; *e.* privately; made first appearance at a local charity concert at Croydon, 1900, as an accompanist; is also an excellent vocalist and light comedian; several seasons in Pierrot entertainments at Scarborough (appearing by special request before Prince and Princess of Schaumburg-Lippe and the Earl and Countess of Londesborough, 1904). *Address*: 34, Ilminster Gardens, S.W.

MARLER, Maitland, actor (dramatic, operatic, and burlesque); *b.* London; *s.* of Henry W. Marler, surveyor; brother of Sidney Marler, theatrical architect; *m.* Nellie Clark (whose father was for many years lessee of the old Grecian Theatre, City Road, E.C.); *e.* at University College; first appeared at Theatre Royal, Richmond. *Favourite part*:

Lurcher in "Dorothy." *Hobby*: Motoring. *Club*: Green Room. *Agent*: Blackmore.

MARLOW, Harry (Charles William Blomfield), actor (lead, juveniles, and light comedy); *b.* Percy Circus, N., 1880; *e.* Ventnor; first appeared as a comic singer at North Camp Theatre, Farnborough, 1897; four years with Milton Ray, three engagements with Walter Melville, two with Frederick Melville; three months as Corr  ze in "Moths," with G. Barrington Clarke; special engagements in "The Prisoner of Zenda," "A Brace of Partridges," "Liberty Hall," &c.; has also indulged in several managerial speculations; author of several one-act pieces, including the drama (in collaboration with Fred Morgan) "The Love of Sin." *Hobbies*: Hockey, and all other sports. *Address*: 14, Store Street, Bedford Square, W.C.

MARSHALL, Percy, comedian; *b.* Kensington, December 14th, 1861; *s.* of Thomas F. Marshall, artist; brother-in-law of Marion Turner; *m.* Ethel Turner, daughter of Godfrey Turner, journalist; *e.* Queen's College, Bayswater; became interested in amateur theatricals while employed in the Civil Service, and decided to adopt the stage as a profession; made first professional appearance at Theatre Royal, Worcester, with Compton Comedy Co., April 16th, 1883; has fulfilled long engagements with Willie Edouin, Gatti and Frohman, George Edwardes, and Edward Compton; two tours United States and Canada. *Address*: 16, Mill Lane, West Hampstead, N.W.

MARSHALL, Captain Robert, dramatic author; *b.* Edinburgh, 1863; *s.* of late James Marshall, J.P.; began his education at Madras College, St. Andrews, and went on to Edinburgh University, where he read with a view to adopting a medical career; not relishing the prospect, he enlisted as a private soldier, subsequently obtained a commission in West Riding Regiment, 1886, with which he served as a subaltern in Bermuda, Nova Scotia, the West Indies and the Cape; promoted cap-

tain, 1895, and served for three years as A.D.C. to Sir Walter Hely-Hutchinson, Governor of Natal, down to January, 1898, when he was ordered home; is generally regarded as a remarkably lucky dramatic author; his first play, a one-act piece (period, the Rebellion of '45), was accepted forthwith by the Kendals (although not produced); his second, another one-act play, called "The Great Day," was accepted by George Alexander, but was refused a license by the Lord Chamberlain; his first acted play (the third in date of writing) was "The Shades of Night" (one-act), which was produced by Forbes-Robertson at Lyceum, 1896; his fourth effort was "His Excellency the Governor," the immediate success of which (at the Court, June 11, 1898) justified the author in retiring from the Army and devoting himself to the drama; his other plays include "The Broad Road" (the unsatisfactory last act of which prevented it from being a complete success), Terry's, autumn, 1898; "A Royal Family," Court, 1899; "The Noble Lord," 1900; "The Second in Command," Haymarket, 1900; "There's Many a Slip," 1902; "The Unforeseen," 1902; "The Haunted Major," 1902; "The Duke of Killiecrankie," Criterion, 1904; "Everybody's Secret," Haymarket, 1904; "The Lady of Leeds," 1905. *Address*: 62, Green Street, Park Lane, W. *Clubs*: Travellers', Army and Navy, Garrick, Beefsteak, etc.

MARTIN, H. Sherwood, general theatrical manager; *b.* Sutton Coldfield, October 29th, 1877; toured with "The Private Secretary," "The Unknown," "A Noble Brother," "East Lynne," "Madame Angot," "The Grand Duchess," Carl Rosa Opera Company, "Humanity" (with John Lawson), "Siberia," "Sherlock Holmes," "Drama of Life," &c.; has also been connected with the management of Hippodrome, Blackpool, People's Palace, Tottenham, Empire, Cambridge, Palace, New Brighton, Theatre Royal, Aston, Pier Pavilion, Walton-on-the-Naze, &c. *Address*: Britannia House, Thomas Street, Aston.

MASKELYNE, John Nevil, mechanical and optical illusionist; b. Cheltenham, December 22nd, 1839; s. of John Nevil Maskelyne; is absolutely self-taught; was first induced to study mechanism by seeing the mechanical piping bullfinch at the Great Exhibition of 1851; began giving conjuring entertainments as an amateur at Cheltenham when

the profession of entertainer; produced novel entertainment with Mr. Cooke at Crystal Palace, 1869 and 1873, among other places; opened at St. James's (Large) Hall, April 1st, 1873; transferred to Egyptian Hall, Piccadilly, a month later, and remained there until Christmas, 1904, giving two performances daily; claims to have inaugurated daily



J. N. MASKELYNE.

only sixteen; at own desire, was apprenticed to watchmaking; first appeared publicly at Cheltenham, 1865, by exposing (in conjunction with Mr. Cooke) the notorious Davenport Brothers, the "spiritualistic" impostors; the success of the exposé brought him so many requests for a repetition of the performance that he decided to adopt

matinées in London; made greatest success of his career with *Psycho*, the first automaton he ever constructed; removed "England's Home of Mystery" to St. George's Hall, 1905, in conjunction with David Devant (as Maskelyne and Devant). *Hobbies*: Music and hill-climbing. *Address*: St. George's Hall, W. *Club*: Junior Constitutional.

MASCAGNI, Pietro, composer; *b.* at Leghorn, 1863; *e.* Milan Conservatoire; principal compositions, "Cavalleria Rusticana," 1890; "Amico Fritz," 1891; "Les Rantzau," 1893; "Ratcliff," 1895; "Iris," 1898. *Address*: c/o Messrs. Riccordi and Co., 265, Regent Street, W.

MASSENET, Jules, French musical composer; *b.* Monteaux, Loire, France, 1842; *e.* at the Lycée Saint Louis and at the Conservatoire; awarded first grand prize of Rome, 1863, for his cantata, "David Rizzio"; appointed professor at the Conservatoire, and member Académie des Beaux Arts in 1878; his operas include "Don César de Bazan," 1872; "Le Roi de Lahore," 1877; "Manon," 1884; "Hérodiade," 1884; "Le Cid," 1885; "Esclarmonde," 1889; "Le Mage," 1891; "Werther," 1892; "Thaïs," 1894; "La Navarraise," 1894; "Cendrillon," 1900; "Grisélidis," 1901; "Le Jongleur de Notre Dame," 1902; has also written a considerable number of oratorios, overtures, songs, "romances," and orchestral suites. *Address*: 46, Rue du Général Foy, Paris.

MATTHEWS, Ethel, actress; made her first appearance at Lyceum; joined the Kendals for a season; after which she appeared at Comedy in a small part in "Nerves"; subsequently played with success in the provinces in Charles Hawtrey's "Private Secretary" Company; after appearing at one or two London *matinées*, returned to Comedy to understudy Maude Millett, and during the latter's absence filled her part of Violet in "Nerves" so intelligently that she received an offer for an American tour (which, however, she refused); was then engaged by Charles Hawtrey for two years at Comedy, appearing in "Jane" and "Husband and Wife"; various engagements at the leading West End houses followed, including appearances at the Court in "A Court Scandal," and at Criterion in "Mamma"; was engaged for a leading part in "Are You a Mason?" at Shaftesbury, 1901; went to America to play

the adventuress in "Raffles" with Kyrle Bellew under Liebler's management; on returning to England was engaged by Messrs. Frohman and Gatti to appear in "The Catch of the Season," at Vaudeville, in which she played for practically the whole of its run. *Recreations*: Motoring and shooting. *Address*: Vaudeville Theatre, Strand, W.C.

MATTHISON, Edith Wynne (Mrs. Charles Rann Kennedy), actress; *b.* Birmingham; *d.* of Henry Matthison and Kate Matthison (Kate Wynne, concert singer); niece of Edith Wynne and the late Arthur Matthison, dramatist and actor; sister-in-law of Edmund F. Kennedy, actor; *m.* Charles Rann Kennedy, 1897; *e.* at King Edward's Grammar School, Birmingham; recited and acted as an amateur in Shakespearean and other rôles from the age of ten, in Birmingham; studied singing under mother and aunt, and prepared for concert platform, but preferred to adopt the stage as a profession; made first appearance at Blackpool, on Boxing Day, 1896, in chorus (with small part of one word only) of "The School Girl," with Minnie Palmer; a year later was engaged to play Mercy Merrick in "The New Magdalen," Lady Sybil in "The Sorrows of Satan," &c.; joined Ben Greet, 1897, to play Miladi in "The Three Musketeers"; since then has appeared in twenty-two Shakespearean parts (including Juliet, Rosalind, Ophelia, Portia, Beatrice, Viola, Queen Katharine, and Oberon); has also played in Old English comedy (Lady Teazle, Kate Hardcastle, Lydia Languish, Peg Woffington, Clara Douglas, &c.); Princess Angela in "A Royal Family"; Hilary Unett in Edna Lyall's "In Spite of All" at Comedy; Violet Oglander in "The Lackey's Carnival" at Duke of York's; created a profound sensation by her performance in "Everyman," at the Court, &c., followed by American tour in the same play, which was equally well received in the States, and also at Imperial Theatre; appeared at Court in 1904 in Professor Murray's translation of "The Trojan Women" of Euripides, her perform-



CYRIL MAUDE.

Haines.

ance being one of supreme dignity and beauty; toured with Irving as Portia, Rosamund, Iolanthe, &c., down to Sir Henry's death, in October, 1905; returned to Court, 1906, to create the chief part in Professor Murray's translation of "The Electra" by Euripides, her performance being hailed by the critics as that of a truly great actress. *Address*: 58, Overstrand Mansions, Battersea Park, S.W.

MAUDE, Cyril, actor-manager; *b.* London, April 24th, 1862; *s.* of Captain Chas. Hy. Maude and the Hon. Mrs. Maude; *e.* at Charterhouse; *m.* 1888, to Winifred Emery; began preparing for the stage in 1881, under Rose Le Thiere and Charles Cartwright, but health broke down in the same year and he went to Canada intending to become farmer; becoming tired of agricultural life, joined Daniel Bandmann's company at Denver, Colorado, where he made first public appearance (in the part of a servant) in 1884; toured the mining cities of Western States, playing in all kinds of drama; returned to England in 1886, and was engaged to play in a series of Criterion comedies on tour; in 1887 scored first London success in "Racing" at the Grand, Islington, which led to an engagement at the Gaiety; during two years at Vaudeville, which followed, appeared in "Joseph's Sweetheart" (as Lord Bellamar) over 250 times, and later as Charles Farlow ("That Doctor Cupid"), Charles Spangle ("Angelina"), Philip O'Mara ("Man and the Woman"); after an engagement at Shaftesbury, joined Wyndham to play in old comedies at Criterion, where his Cool in "London Assurance," and Backbite in "The School for Scandal" were conspicuously successful; after returning to the Strand for a short season, appeared with Mrs. Langtry in "Agatha Tilden" and "The Queen of Manoa"; two years at Comedy, with Winifred Emery as leading lady (1894-6), producing "Sowing the Wind," "Dick Sheridan," "Frou-Frou," "The New Woman," "The Prude's Progress," "The Benefit of the Doubt," &c.; joined Forbes-

Robertson and Frederick Harrison to play Backbite in their revival of "School for Scandal" at Lyceum, 1896; later in the year became co-manager (with Frederick Harrison) of Haymarket Theatre, and for nine years (1896-1905) shared with partner the labour and success of eighteen important productions, including several brilliant revivals; among the plays produced by the partners were "Under the Red Robe," "A Marriage of Convenience," "The Little Minister," "The Manœuvres of Jane," "The Black Tulip," "The Second in Command," "There's Many a Slip" (August, 1902), "The Unforeseen" (December, 1902), "Cousin Kate" (June, 1903), and "Everybody's Secret" (March, 1905); became lessee and manager of The Playhouse (formerly Avenue), January, 1905, intending to open under own management in January, 1906; the house, while undergoing reconstruction in December, 1905, was wrecked through collapse of roof of Charing Cross Railway Station; opened at Waldorf, January 17th, 1906, with "The Superior Miss Pellender," by Sidney Bowkett, and "The partik'ler Pet." *Favourite part*: Sir Peter Teazle. *Author* of "The Haymarket Theatre" (1903). *Hobbies*: Sport and riding. *Clubs*: Garrick, Beefsteak. *Address*: 26, Cleveland Gardens, W.

MAUNDY-GREGORY, J. (Arthur John Maundy-Gregory), theatrical manager and playwright; *b.* Southampton; *s.* of the late Rev. Francis Maundy-Gregory and Ursula Wynnell-Mayow; cousin of Henry George and Percy Vernon (Lord Lyveden); *e.* at Banister Court School and at Oxford; first appeared professionally as a drawing-room entertainer; toured in a long list of dramas and farcical comedies, under some eighteen different managers; has devoted himself to management since 1902; founded an agency for dramatists, 1903; manager for F. R. Benson's company since 1903. *Hobbies*: Motoring, skating, and swimming. *Address*: 55, Bugle Street, Southampton.

MAUREL, Victor, operatic vocalist; *b.* at Marseilles, 1848; *e.* at Conservatoire, Marseilles, then at the Conservatoire, Paris, obtaining first prize for opera, 1867; made *début* at Grand Opéra, 1868; commenced Italian career at La Scala, Milan, in 1869; then sang at New York, Cairo, St. Petersburg, Moscow, and London; returned to Paris and reappeared at Opéra as Hamlet, 1879, and created Radames in "Aïda" in 1880; next made Spanish tour, and afterwards became director of the Théâtre Italien in 1883; in 1885 made a first appearance at the Opéra Comique, singing many leading operatic rôles; after another lengthened tour abroad, he returned to Paris to create Falstaff at the Opéra Comique, and Iago in "Othello" at the Opéra; is the finest dramatic singer in existence; has made frequent appearances at the Royal Italian Opera, Covent Garden, and given vocal recitals at the St. James's Hall. *Address*: 11, Avenue Bugeaud, Paris.

MAURICE, Edward (E. Fitz-Morris Lenon), actor; son of the late Colonel Lenon, V.C.; married Annie Hughes, 1895; is a highly experienced and competent actor, especially of character parts; among his best known impersonations are Taffy in "Trilby," at Haymarket, 1895, and Bootles in "Bootles' Baby"; appeared with his wife at the Court in "Sweet Nancy"; at Comedy, 1895, in "Sowing the Wind"; and in "Dandy Dick" at Wyndham's, 1900; since then has played leading parts at most of the West-End theatres; at Haymarket in "On the Love Path," 1905; and in "Captain Drew on Leave," Wyndham's, 1906. *Recreations*: Painting and drawing (often spends his vacations on the Continent studying different masters and schools of art). *Address*: 4, Portman Mansions, Gloucester Place, W. *Clubs*: Green Room, A.A.

MAX, Edouard Alexandre, actor; *e.* at Conservatoire, Paris; first appeared at the Odéon in "Britannicus," 1891; having played the classic *répertoire*, proceeded to the Renais-

sance in 1893, where he created leading rôles in "Izeil," "Gismonda," "La Princesse Loiraine"; returned to the Odéon; his new creations were in "Don Carlos," "Les Perses," and "Don Juan en Flandre"; engaged at the Théâtre Antoine in 1897; created "Le Repas du Lion," "Joseph d'Arimathie," "Judith Renaudin," "La Gitane," and, at the Nouveau Théâtre, "Le Roi de Rome" and "Salomé"; returned to the Odéon; created "Guerre en Dentelles," 1900, "Pour l'Amour," 1901; played in "Prométhée et Bacchus" at the Arena of Beziers, at the Porte St. Martin; played Peter in a revival of "Quo Vadis"; has paid several visits to London, playing lead with Madame Bernhardt. *Address*: 63, Rue Caumartin, Paris.

MAY, Akerman, actor; *b.* London, November 12th, 1869; *s.* of William Henry May, dental surgeon; *m.* (*en secondes noces*) Ellen Bertha Saunders; *e.* at Harrow; entered as a medical student, but abandoned medicine for the stage; made first appearance at Strand, 1891; is a member of the Executive Committee of the Actors' Benevolent Fund. *Club*: Green Room. *Address*: A.A.

MAY, Edna, actress; *b.* at Syracuse, New York, 1875; *m.* Frederick Titus (marriage dissolved, 1904); at age of nine played in a children's "Pinafore" company at Syracuse, followed by Mabel in "The Pirates of Penzance"; then studied at the New York Conservatoire; appeared at Hammerstein's as Clairette in opera "Santa Maria," followed by a small part in a musical comedy; was selected from the chorus by G. W. Lederer, the well-known American manager, to create the part of Violet Gray in "The Belle of New York," and in 1897 came to London with his company, and played the same part at the Shaftesbury, where the piece ran for nearly 500 nights and became the rage of London; following this she appeared in "The Casino Girl" and other comic operas at the Shaftesbury; with George Edwardes at the Apollo in "Kitty Grey" and "Three Little

Maids"; went to the Prince of Wales's in 1903, under Charles Frohman, to play in "The School Girl," afterwards returning to America to play in the same piece under Frohman; in 1905 played in "The Catch of the Season" in New York. *Address*: c/o Charles Frohman, Vaudeville Theatre, Strand, W.C.

MAY, H. Gomer, actor (character and comedy); *b.* Bristol, May 28th, 1865; comes of a West Country farming family; *e.* at Bristol; while touring in South Africa, enlisted in Commander-in-Chief's Bodyguard at Cape Town, 1900; reported dead, but turned up in time to receive medal and three clasps; principal engagements include Chin Fang in "The Cat and the Cherub," Jorgan in "The Triumph of the Philistines," Dunn in "Niobe," Dick Phenyl in "Sweet Lavender," Honeycomb in "The Gay Parisienne," the Admiral in "The Admiral's Lady," McPhootle in "Babes in the Wood," at Shakespeare, Liverpool, &c., &c.; claims to speak almost any known dialect; is a recognised story-teller. *Agent*: Blackmore.

MAYER, Bertie Alexander, business manager; *b.* London, 18 ; *e.* abroad; *m.* Dorothy May Grimston, daughter of Mr. and Mrs. Kendal; was formerly engaged as a tea planter in Ceylon; assistant manager during Charles Frohman's "Little Mary" season at Duke of York's, and Madame Réjane's season at Terry's; business manager for French plays at Avenue; was also general manager German Theatre in London; manager for Miss Tita Brand at Shaftesbury, 1905. *Address*: 85, New Cavendish Street, W.

MAYER, Gaston, manager and director of French plays, New Royalty Theatre, London; *b.* London, 1869; *e.* Paris and London; *m.* June, 1905, Mlle. Maud Thécla, of Boston, U.S.A.; M. Gaston Mayer is the son of the late M. L. Mayer, the famous *impresario*, who brought over the whole Comédie Française to London in 1879; served his apprenticeship

in theatre management under the guidance of his father, and has toured successfully with first-class companies in the principal cities of the Old and New Continent. *Address*: Museum Mansions, Great Russell Street, W.C.

MAYNARD, Lizzie (Mrs. Henry Wilson), teacher of dancing and singing; *b.* London, 1865; *d.* of Andrew Murray, of Fulham; *m.* Henry Wilson, 1904; first appeared at age of seven at Drury Lane as a dancer, under the tuition of John Cormack, dancing master, followed by London appearance and six months' tour as Willie Carlyle in "East Lynne"; was engaged to play Cinderella in first production at Hengler's, remaining there for four seasons; worked during the intermediate periods at the principal London and provincial variety theatres; arranged her first ballet of thirty ladies at the age of 12; at 14 was acknowledged as second only to one famous performer as a classical dancer; toured South Africa, and on her return played a long string of boy parts, including Smike in "Nicholas Nickleby," Andy in "Andy Blake," Sam in "The Ticket o' Leave Man," Oliver in "Oliver Twist," &c., as well as principal boy in pantomime; has also appeared as speciality dancer at many London and provincial halls; has devoted herself since 1893 to teaching as a profession, and her pupils are to be found at all the leading theatres. *Address*: 2, Oxford House, 87, Great Titchfield Street, W.

MAYNE, Ernest, actor; *b.* Haverstock Hill, N.W., March 21st, 1872; first appeared at Sadler's Wells, 1890, as Joel Giddings in "His Hidden Revenge"; was for many years with Wilson Barrett, playing Nero in "The Sign of the Cross" throughout several tours; was at the Lyric in same piece; Drury Lane in "Ben Hur"; Adelphi in "The Christian King"; His Majesty's with Beerbohm Tree in "Richard II."; two engagements with Mrs. Langtry, &c., &c. *Favorite part*: Napoleon in the one-act play, "Josephine." *Hobbies*: Cycling and

swimming. *Address*: 32, Lorn Road, Brixton, S.W.

MEADOWS, Connie (Miss Wood), actress (soubrettes and *ingénues*); *d.* of Charles Wood (late manager Royal Gloucester, Palace, Newcastle, &c.) and Clara Wood, of J. F. Elliston's company; sister of Amy Wood; prepared for the stage by mother; made first appearance at Grand, Birmingham, Christmas, 1890, as child super in pantomime; was three years with T. Morton Powell as child actress; eight months stock season at Scarborough; in pantomime with Richard Flanagan at Queen's, Manchester; two years playing chambermaids with Lawrence Daly; also fulfilled engagements with John A. Atkins, W. H. Hallatt, Eugene C. Stafford, Lingford Carson, Lester Collingwood, &c. *Favourite part*: Shrove Tuesday in "The Span of Life." *Hobbies*: Writing sketches and songs. *Address*: 33 Kathleen Road, Clapham Junction, S.W.

MELBA, Madame (Mrs. Charles Armstrong), operatic vocalist; *b.* Melbourne, 1863; *d.* of David Mitchell, contractor, her mother being of Spanish descent; *e.* at Presbyterian Ladies' College, Melbourne; *m.* at seventeen to Charles Armstrong (now deceased), son of the late Sir Andrew Armstrong, Bart.; in 1887 accompanied her father, who was Commissioner to the Paris Exhibition, to England, and placed herself under the instruction of Madame Marchesi in Paris; made her *début* at the Théâtre de la Monnaie, Brussels, as Gilda in "Rigoletto," since one of her favourite parts; first appeared at Covent Garden in "Lucia di Lammermoor," 1888, securing instant success; was equally successful on her first appearances at La Scala, Milan, and the Grand Opera, Paris, where she sang in "Hamlet"; has sung many times, by royal command, in England, Russia, Sweden, Italy, and Holland, and has received numerous decorations and marks of royal favour from the sovereigns of Europe; is now the reigning *prima donna* of the world, and the principal attraction of the London opera

season; sings every season at Monte Carlo, where she first appeared in "La Bohème," as Mimi, which is now her favourite and most popular part; she returned to Australia, 1902, and made a triumphant tour of the Colonies, where she sang to immense audiences, and had public receptions from the governors and leading authorities. *Address*: 30, Great Cumberland Place, W.

MELBOURNE, Arthur E., acting and business manager; *b.* Somerford Magna, Wilts, May 15th, 1867; *m.* Ethel Somerford; *e.* Cranleigh College; originally engaged in banking; was trained for the profession by playing with amateur dramatic clubs; made first appearance professionally at Falmouth, on Boxing Day, 1891, as heavy lead in one of Frank Harvey's plays; played Guv'nor Harcourt in "Ben-my-Chree" with Charles Dornton, 1893; juvenile lead with Morell and Mouillot, 1894; character parts with Charles Warner, 1895; leads and juveniles with Hardie and Von Leer, and latterly business management only with same firm, 1898 to 1903; produced tableaux vivants with James Pain and Son, 1895-9; four seasons under own management at Scarborough, Glasgow, Middlesbrough, &c. *Hobbies*: Golf and cycling. *Address*: Gothic House, Drayton, Abingdon.

MELFORD, Austin, actor-manager; *b.* Fareham, Hants, 1860; brother of Mark Melford; *e.* at Curtis College, Southsea; *m.* 1883, Alice Batey, *d.* of naval officer; first appeared as an amateur in aid of charities; made professional *début* at Alexandra Theatre, Liverpool, 1881, as Martin Bashford, heavy character part in "The World"; was leading man with the late Wilson Barrett for about twelve years, playing at four London theatres; also made four visits to America, in addition to series of provincial tours; after severing his connection with Barrett, appeared as Simonides in Australian production of "Ben Hur" at Her Majesty's, Sydney; returned to England on burning down of that theatre, and appeared

at Drury Lane as the Factor in "The Prodigal Son, 1905. *Favour-*



AUSTIN MELFORD.

ite parts: The Bishop in "Ben-my-Chree," the Baby in "Nowadays," Wilfred Denver in "The Silver King," and Widow Twankey. *Address:* Gardenhurst, Sandycombe Road, Twickenham. *Club:* Green Room.

MELROYD, Frank, actor and dancer; *b.* Brixton, 1879; *m.* Maude Montagu, 1901; *e.* at private school at Balham; first became connected with the stage as one of the clerical staff in Michael Levenston's office at Duke of York's during the run of "The Gay Parisienne," and subsequently at Royalty during run of "Oh, Susannah"; while there spent his spare time in training for trapeze work; toured the smalls in Wales for nine months as a gymnast; was prepared for the legitimate stage under Osmond Tearle, with whom he fulfilled three touring engagements from 1899; two tours with T. Morton Powell, 1902; also toured with "The Rajah of Ranjapore," Herbert Barr's "East

Lynne" Company, and Alexander Loftus's "New Barmaid" Company, 1904. *Address:* 45, Vere Road, Brighton.

MENDEL, Hugo S., manager German Theatre, London; *b.* November 6th, 1877; *s.* of a merchant; *m.* Anna Pape, 1904; *e.* at the Gymnasium in Holstein; prepared for the stage in Hamburg, in which city he made his *début* in 1892; has travelled with the German Dramatic Society through the principal cities of Europe, including Moscow, Warsaw, and Odessa; engaged subsequently at the New Royal Musical Playhouse, Berlin; has been awarded the medal for life saving. *Address:* 25, Borneo Street, Putney, S.W.

MENDEL (James Samuel Smith), blind pianist and improvisatore; *b.* Fairfield, near Manchester, April 11th, 1875; *s.* of James Smith, manager to firm of manufacturing chemists; *e.* Royal Normal College, Upper Norwood; played his first tune at age of 2½ years; imitated street piano-organs at three; won scholarship for music of £60 per annum; for some time filled post of organist at Southport; his gift of repeating any melody after once hearing it was accidentally discovered to the public (although well known to his family) through his mother at rehearsal on his first appearance on the stage (at Blackpool Alhambra, now Palace, March 10th, 1902) incidentally telling the conductor that he could repeat accurately any melody that might be played to him; proof being given, the management decided to include this in his turn; three weeks later he opened at London Hippodrome, and remained in bill for ten weeks; re-engaged seven weeks, 1903, and fourteen weeks, 1904-7; Bourne-mouth Winter Gardens, 1902, 1903 1904, 1905, and 1906; Moss, Stoll, Livermore, Brill and Graydon, and Macnaghten tours, and Syndicate Halls. *Hobbies:* Sailing and motor-ing. *Address:* Bella Vista, Ravenslea Road, Balham, S.W. *Agents:* Cadle's Agency; Bawn's Agency.

MENDES, Catulle, French poet, playwright and critic; *b.* Bordeaux,

1841; his plays include "La Part du Roi," 1872; "Les Mères Ennemies," 1882; "Le Châtiment," 1887; "Gwendoline," 1886; "La Femme de Tabarin," 1887; "Isoline," 1888; "La Reine Fiammette," with incidental music by Xavier Leroux, 1889; "Médée," 1901; "La Carmélite," 1904, &c.; M. Catulle Mendès has been for several years dramatic critic to *Le Journal*, of Paris. *Address*: 6, rue Boccador, Paris.

METCALFE, Ernest, acting and advance manager; *b.* South Lambeth, November 17th, 1869; *s.* of Captain H. C. Metcalfe, of her Majesty's Army; *e.* at Chiswick; spent two years in an accountant's office, and eight years at a mercantile desk before connecting himself with the stage; entered the profession under the management of Cissy Grahame during the run of "The Judge," at Opéra Comique; remained with Miss Grahame for some years, touring with "A Pantomime Rehearsal," "A Gaiety Girl," &c.; subsequently with Lewis Waller ("A Marriage of Convenience"), Louie Freear ("Julia"), Otho Stuart ("For the Crown"), Arthur Collins ("The Great Ruby"), Ben Greet ("His Little Dodge") and "The Casino Girl"; a season at the Comedy, with Janette Steer, and at Avenue with Annie Hughes; latterly with George Edwardes's companies, "The Messenger Boy," "The Toreador," &c.; resident advertising manager New Grand Opera House, Middlesbrough, 1903-4; acting manager, Grand, Edinburgh, 1905-6; likes advance work, but prefers resident management; does not act himself, but has a slight idea of how it ought to be done; compiler of *The Concise Balance Sheet*, for the use of touring managers. *Address*: 15, Burton Street, London, W.C.

MICHAEL, Edward, business manager and journalist; for eight years manager of Mrs. Langtry's private and theatrical business; manager for Weedon Grossmith for several years; also for Madame Emma Eames, Madame Suzanne Adams, Ernest van Dyck, and Albert Saleza; ten years dramatic critic of

Weekly Dispatch, in which he wrote over the signature of "The Tramp"; director of Répertoire Theatre Association. *Address*: 8, Craven Street, Strand, W.C.

MIGNON, Sara (Mrs. Rollo Balmain), actress (lead); *b.* Birmingham; *d.* of Dr. Shipman Prosser, M.R.C.S.; *e.* Handsworth College; was prepared for the stage under Andrew Melville; toured as Nance and Jess in "Hoodman Blind," Nellie Denver in "The Silver King," Louise in "The Two Orphans," Josephs in "Never Too Late to Mend," Mona in "Ben-my-Chree," Lady Isabel in "East Lynne," Constance in Freedom, Mildred in "Royal Oak," Miladi in "Three Musketeers," Cora Grey in "In the Ranks," Dorothy in "Dan'l Druce," Frou-Frou in "Frou-Frou," Eunice in "Robespierre," Catherine Howard in "A Queen of England," and in



Ilana.

MENDEL.

Shakespearean and Old English Comedy repertoire. *Address*: Mount Edgcombe, Walthamstow, N.E.

MILES-HODGSON (see Hodgson).

MILLAIS, Helena, actress, elocutionist and singer; *b.* Brixton, S.W., April 19th, 1887; *d.* of Richard Marriott, artist; *e.* privately in London; studied singing with Emelie Steed and voice production with Helena Townsend; made first appearance at Theatre Royal, Brighton, August 31st, 1903, as leading lady. *Favourite parts*: Kathie in "Old Heidelberg," and Barnaby Rudge. *Hobbies*: Riding, swimming, fencing, reading, and music. *Address*: Homeland, 16, Villa Road, Brixton, S.W., or A.A.

MILLAR, Gertie (Mrs. Lionel Monckton), actress; *b.* Bradford, Yorks; in her early youth, it is understood, was employed in a factory; displayed an aptitude for singing and dancing, and obtained an introduction to the stage; after some vicissitudes, she advanced to the chorus in pantomime; she then achieved the dignity of small parts in pantomime and musical comedy, and became a favourite in the North; was ultimately introduced to the notice of George Edwardes, and was promoted to the "front row" at the Gaiety; in "The Toreador" she acquitted herself exceedingly well in a minor part, in which she sang the classic ditty, "Keep off the Grass," which secured for her the marked approval of the Gaiety *habitués*; was then given a part in "The Linkman," in which she displayed a marked capacity for effective mimicry and neat dancing; married Lionel Monckton, composer and musical critic, and was subsequently given a leading part in "The Orchid," much of the music in which was composed by her husband, including "Little Mary" (which, thanks to its own merit and her singing, became enormously popular); was equally successful in "The Spring Chicken," 1905. *Address*: 69, Russell Square, W.C. (Tel. 9235 Cen.)

MILLARD, Evelyn (Mrs. Coulter), actress; *b.* London; *d.* of John Millard, teacher of elocution at R.A.M. and R.C.M.; *m.* Robert Porter

Coulter, merchant, 1900; was prepared for the stage by Sarah Thorne, in her repertoire company at Margate, where she made her first professional appearance in 1891; on completing her novitiate, was engaged by Tom Thorne to tour in a repertoire of Vaudeville successes, playing Sophia in Buchanan's comedy of that name, Fanny Goodwill in "Joseph's Sweetheart," and in "Money," "Miss Tomboy," &c.; from 1890 to 1893 was engaged at Adelphi, appearing in "The Trumpet Call," "The White Rose," "The Lights of Home," "The Black Domino," "A Lost Paradise," &c.; engaged by Comyns Carr, 1894, to appear at Comedy with Cyril Maude and Winifred Emery as Rosamund in "Sowing the Wind"; succeeded Mrs. Patrick Campbell as Dulcie Larondie in "The Masqueraders" at St. James's, and stayed with Alexander for two years, creating the parts of Cecily Cardew in "The Importance of Being Earnest," Lois in "The Divided Way," and Princess Flavia in "The Prisoner of Zenda"; also appeared at St. James's as Mrs. Tanqueray, Lady Harding in "The Idler," and Blanche Chilworth in "Liberty Hall"; created Mlle. de Belle-Isle in "The Silver Key" at Her Majesty's, with Beerbohm Tree, 1897; in following January, at same theatre, played Portia in "Julius Cæsar"; was then engaged for three consecutive years by Charles Frohman for the Duke of York's Theatre, creating successively the parts of Lady Ursula in "The Adventure of Lady Ursula" (autumn, 1898), Glory Quayle in "The Christian" (1899), the title rôle in Jerome K. Jerome's "Miss Hobbs" (1900), and Cho-Cho-San in "Madame Butterfly" (in which she achieved a notable success), 1900; after her marriage in the latter year she temporarily withdrew from the stage; was engaged to reappear in "The Lackey's Carnival" at Duke of York's, but threw up the part on being required by the author, Henry Arthur Jones, to speak certain lines to which she objected; rejoined Alexander at St. James's, 1902, and created the part of Francesca in



EVELYN MILLARD.

Alfred Ellis and Watery

"Paolo and Francesca"; created Mildred in "The Unforeseen," at Haymarket (with Harrison and Maude), in the same year; joined Lewis Waller at Imperial, 1904, in "Miss Elisabeth's Prisoner"; played Juliet to Lewis Waller's Romeo, 1905, and next appeared in "The Perfect Lover," at the same theatre, followed by leading lady's rôle in "The Harlequin King," 1905-6. *Address*: 33, Park Lane, W.

MILLETT, Maude (Mrs. Tennant), actress; *b.* India, 1867; *d.* of late Major Hugh Millett; *m.* Captain Tennant; after her father's death came to England with her mother, a lady well known in Indian Society, and a clever amateur actress; determined to adopt stage as a profession; made her *début* as Sebastian in "Twelfth Night"; next appeared as Eva Webster in "Private Secretary" at Globe; engagements for minor characters followed at the Vaudeville, Comedy, and Novelty; she made a very favourable impression in a revival of "The Two Roses," together with Annie Hughes, but her most important London success was as Minnie Gilfillian in "Sweet Lavender" at Terry's, 1888; next engaged by E. S. Willard at the Shaftesbury to play Mary Blenkarn in "The Middleman"; in 1891 played at the St. James's under George Alexander in "The Idler"; on her marriage to Captain Tennant, 1896, she temporarily withdrew from the stage, but reappeared at Terry's, 1899, in a revival of "Sweet Lavender," and in the same year created an important part with Charles Wyndham in "The Tyranny of Tears," by Haddon Chambers, at Criterion; since then she has rarely been seen in public; interests herself largely in the soldiers' welfare and amusements; enjoys the friendship of royalty. *Recreations*: Golf and cricket. *Address*: c/o *The Stage*, or *Era*.

MILLS, Frank (Frank Ransom), actor; *b.* Kendal, Michigan, 1870; s. of Ephraim Terry, manufacturer, and Helen Ransom; (nephew of late

Governor Ransom, of Michigan, cousin of Brigadier-General Shafter, who commanded in Cuba during the Spanish-American War); *e.* at Kalamazoo, Michigan; *m.* 1894 to Helen Macbeth (*q.v.*), *d.* of Dr. W. L. Macbeth, physician and surgeon, of Gatesbury, Michigan; previously a journalist; gained his first experience of the stage with a small company; played a twelve months' stock season in San Francisco, 1891-2; then went to New York, where he was engaged by Charles Frohman, 1892-3; with Mrs. John Drew, playing, among other parts, Captain Absolute in "The Rivals," and Harry Dornton in "The Road to Ruin," 1893-4; this was followed by a season with Mrs. Fiske, in an extensive *répertoire*, 1894-5; two years a member of the famous Lyceum Company of New York, under Daniel Frohman, 1895-7; came to London, 1898, playing at Adelphi in "The Heart of Maryland," and afterwards in "Sue" at the Garrick; engaged by Beerbohm Tree, 1898-9; with Forbes-Robertson, 1899-1900; leading man with Mrs. Patrick Campbell for two years, 1900-1902, Arthur Bouchier, 1903-4, Lena Ashwell, 1904; with Lewis Waller in "The Perfect Lover," at Imperial, 1905. *Recreations*: Tennis, golf, collecting old furniture. *Address*: 16, Boundary Road, N.W. (*Telegraphic and cable address*: Militino, London.) *Clubs*: Lambs, New York; Players, New York; Green Room, Leicester Square, W.C.

MILLWARD, Jessie, actress; *b.* 1868; while a girl, her father suffered from a long and serious illness, which induced her to try her fortune on the stage; first applied to Mrs. Kendal, who offered her a walking part, which she declined; resolved to make a more audacious bid for fame by producing, with the assistance of some amateurs, "Love's Sacrifice" at a *matinée* at Toole's; her own share in the performance was most successful and Mrs. Kendal offered her an engagement, which she accepted; had some disheartening experiences in the lower ranks, how-



FRANK MILLS.

Hall.

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ever, until, when playing with Genevieve Ward in "Forget-me-Not," a mysterious and almost undecipherable letter was placed in her hand as she was entering the stage door; it was from Irving, who, having seen her performance and being satisfied with her abilities, offered her the part of Hero in "Much Ado About Nothing," which was the turning-point in her career; she played other good parts with Irving and accompanied him to America on his first tour, afterwards returning with him to the Lyceum; but Charles Frohman had seen her in New York, and tempted her back to the Fifth Avenue Theatre to play Pauline in "Called Back," which was succeeded by a tour in the States; returning to London, she was engaged by the Gattis as leading lady at Adelphi, in conjunction with William Terriss; she accompanied Terriss to America in 1888, where they starred together; returning to England, appeared with Terriss in "Paul Kaurvar" at Drury Lane, but the play did not hit the public taste, and the two for a time gave a series of highly successful costume recitals; received a four years' engagement from Augustus Harris at Drury Lane, and appeared in "A Million of Money," 1890, followed by "A Sailor's Knot" and other pieces; returned to the Adelphi, 1895, and again starred with Terriss in melodrama up to the time of the popular actor's murder (Dec. 16, 1897); this was a terrible shock to her, and she has not since appeared on the English stage; in 1898 went to America, where she fulfilled a long series of starring engagements in New York and other parts of the United States; was announced to return to England March, 1906, to open at Scala, London. *Address*: Scala Theatre, W.

MILTON, Maud, actress; *b.* London; first appeared under the late Edgar Bruce at old Imperial, in a small part in "Poor Jo," an adaptation of "Bleak House"; shortly afterwards went on tour, one of her first important engagements being to play the part of Gervaise in "Drink";

after a year in the provinces, varied by occasional appearances in London, joined Wilson Barrett, and remained with him both in England and America for seven years, having paid four visits to the States; she became a valued member of Lyceum company under Irving, joining it originally to play in "King Lear," and remaining with the company for over eight years; appeared in 1905 in both the Adelphi and His Majesty's productions of "Hamlet," as the Queen Mother. *Hobbies*: Rearing and teaching cats and rabbits. *Address*: Herne Bay, or A.A.

MILWARD, Dawson, actor (lead and character); *b.* Woolwich, July 13th; *s.* of Colonel T. W. Milward, R.A., C.B., A.D.C. to Queen Victoria; prepared himself for the stage by playing over 200 parts as an amateur, having studied as a pupil of Carlotta Leclercq; first appeared professionally at Opera House, Southport, August, 1894, as Lord Mountsorrel in Tree's "A Bunch of Violets" company; first London engagement was as Sir Thomas Brunt in "Under the Red Robe," at Haymarket, 1896; two seasons at Drury Lane, as juvenile (in "The White Heather," 1897, and in "The Great Ruby," 1898); played title-*rôle* in "The Gay Lord Quex," at Globe about 70 times during original run; toured several times with Kate Rorke and Mrs. Patrick Campbell. *Favourite part*: Lord Quex. *Address*: 52, Tedworth Gardens, S.W.

MIRBEAU, Octave, French novelist and playwright; *b.* Travières, Calvados, north of France, 1848; his dramatic works include "Les Mauvais Bergers," produced by Mme. Sarah Bernhardt, 1898, and "Les Affaires sont les Affaires," recently staged at the Comédie Française, and at the New Royalty, in London; an adaptation (by Sidney Grundy) was produced at His Majesty's, by Mr. Tree, 1905, under the title of "Business is Business." *Address*: 68, Avenue du Bois de Boulogne, Paris.

MODJESKA, Madame (Helena Modjeska-Chlapowska), actress; is a na-

tive of Poland, and was born at Cracow, 1844; *m.* (1) G. V. Modjeska, when she was 16 years of age, and (2) C. B. Chlapowska, 1868; first appeared at Bochnia, Poland, a year after her marriage, and at Warsaw, 1868; her genius was recognised almost instantly, and she soon rose to a high position on the Polish stage; in 1876, owing to various difficulties, she abandoned her theatrical career and emigrated to California; for some time she and her husband devoted themselves to the cultivation of oranges and to bee-farming, but soon found the simple life distasteful; she determined to learn English and return to the stage; made her first appearance in English at San Francisco, 1877, as Adrienne Lecouvreur, in which she made an astounding success; at once became famous as an interpreter of emotional rôles associated with Sarah Bernhardt; made her first London appearance at the Court as the heroine of "Heartsease," an adaptation of "La Dame aux Camélias"; she also played in England in numerous Shakespearean parts; she later on fulfilled professional engagements in Poland, Russia, and Austria; came under the suspicion of the Government, however, and is now forbidden to enter Russia; was tendered farewell benefit in New York, 1905, and has practically retired from the stage. *Address:* Arden, El Toro, Orange County, California, U.S.A.

MOLLISON, William, actor; *b.* Dundee, 1862; *e.* for commercial career; after playing in small stock and fit-up companies was first engaged by Miss Marriott to support her in Shakespearean and other plays; next followed four years with F. R. Benson and with Ellen Terry on tour; joined Edward Compton and played with him through the provinces; played title-rôle in "Henry IV." at Theatre Royal, Manchester; in conjunction with Lewis Waller produced "Henry V." at Lyceum, in which Clement Scott wrote that he was the best Pistol of his age, and he was equally praised by William Archer; toured with Durward Lely

in "Beside the Bonnie Brier Bush" in 1905, producing it at the St. James's at end of same year. *Address:* Elm Tree Road, St. John's Wood, or A.A.

MONCKTON, Lady, actress, *d.* of Peter Bartholomew Long, of Ipswich; *m.* Sir John Monckton, Town Clerk of City of London, 1858 (died 1902); mother of Lionel Monckton, composer, and "Martin Pritchard" (Mrs. Augustus Moore), the well-known authoress; was passionately fond of acting from childhood, and played over 100 parts as an amateur; made her first professional appearance (with Tree) at Haymarket, 1886, as Mrs. Ralston in "Jim the Penman"; subsequently played Harriet Routh in "Black Sheep," Princess Claudia in "The Red Lamp," Mrs. Seabrook in "Captain Swift," also in "The Crusaders," "The Idler" (with Alexander, at St. James's, 1891). *Address:* 33, Bedford Square, W.C.

MONCKTON, Lionel, musical composer and journalist; *b.* London, 1862; eldest of the three sons of the late Sir John Monckton, Town Clerk of the City of London, and of Lady Monckton, actress; brother of Mrs. Augustus Moore, ("Martin Pritchard"); *e.* City of London School, privately, and at Oxford; *m.* Gertie Millar, actress; was a leading member of the Oxford Philo-Thespian Club, and for some years after leaving Oxford wrote all the music for the Shakespearean performances which were given annually by the club; called to the Bar, 1885, but did not practise, finding that music and the stage afforded him his true *métier*; his first popular song was "What will you have to drink?" in "Cinderella-up-too-late," at the Gaiety, 1892; since then has contributed to practically every musical play produced by George Edwardes; some of his most popular compositions were heard in "An Artist's Model," "The Geisha," "The Greek Slave," "San Toy," and "The Cingalee"; composed the entire music of "The Country Girl"; had a considerable part in the composition of the music of "The Spring Chicken," produced

at the Gaiety, 1905; musical critic of the *Daily Telegraph*. *Recreation*: Motoring. *Address*: 69, Russell Square. (Tele. 9235 Central.) *Clubs*: Eccentric, Green Room.

MONTAGUE, Harold (Harold Montague Smith), actor, entertainer, author, and producer; *b.* Exeter, 1874; *s.* of Harold Smith, artist and civil engineer; *m.* Ethel Burney, daughter of Charles Burney, Master in Chancery, 1903; *e.* privately; originally engaged in a shipping office in the City; first appeared as an amateur; toured with own single-handed entertainment throughout England and Ireland, 1898-1901; toured with "The Scarlet Mr. E.'s" (as the jester), 1901-4; with George Alexander's recital tour, 1905, followed by tour with own company of Musical Vagabonds; also at Wyndham's, December, 1905, giving humorous monologue; has written over 50 humorous songs, many of which have been published and sold large editions; also author of "The Nihilist" (musical farce), "Only Amateurs" and "First Aid" (comediettas), published by French. *Hobbies*: Sailing and song writing. *Address*: Wyndham's Theatre. *Club*: Yorick.

MONTGOMERY, Hugh (John Hughes Jones), actor (leading business); *b.* Rhyl; *s.* of Robert Jones, journalist; *m.* Marie Harcourt; *e.* at St. Mary's College, Peckham; was originally a medical student; began professional career as an entertainer in London and Liverpool; made first appearance as an actor at Sadler's Wells, under Robson and Hallows' management; supported Ristori in both her English tours (receiving gold breast-pin as souvenir); was first business manager engaged by F. R. Benson; 4½ years with J. B. Mulholland in "Mizpah" and "Disowned"; played with John A. Atkin as Blanchard in "The Grip of Iron" (four years), also in "The Strangler" (twelve months), and James Pengarth in "The Bellringer"; twelve stock seasons with Richard Waldon at Princess's, Glasgow, playing entire

lead or heavy lead; has fulfilled engagements with nearly all the leading provincial managers; latterly playing Napoleon in "Napoleon the Great"; author of the dramas, "Rescued from Death," "Must He Die?" "A Midnight Crime," "Wolves of London," "The Life Beyond," and (in collaboration with R. C. Buchanan), "Lazare." *Recreation*: Cricket. *Address*: Pen-y-bryn, St. Asaph, North Wales.

MOODIE, Louise M. R., actress (leading business); never prepared for the profession, but began as leading lady; has created many leading parts in London; has also appeared in Shakespeare and Old English comedy; has played Lady Isabel nearly 2,000 times. *Favourite part*: Peg Woffington. *Address*: A.A.

MOODY, Fanny, Madame (Mrs. Charles Manners), operatic vocalist (*prima donna* of the Moody-Manners Opera Company); *b.* Redruth, Cornwall, 1864, her father being a photographer; *m.* Charles Manners, operatic bass, and has shared with him the fortunes of the well-known Moody-Manners Opera companies; was trained as a vocalist by Madame Sainton-Dolby; served for three years as *prima donna* with Carl Rosa; four years at Covent Garden with Augustus Harris; also figured prominently at the chief musical festivals throughout the English-speaking world; has toured with the Moody-Manners companies throughout the United Kingdom since 1897, with seasons at Covent Garden, 1903, and at Drury Lane, 1904. *Address*: The Hyde, Hendon, Middlesex.

MOODY, Hilda (Mrs. J. A. E. Malone), actress; *b.* Redruth, Cornwall; *d.* of James Moody, photographer in that town; sister of Madame Fanny Moody; *e.* at Girls' High School, Redruth; *m.* J. A. E. Malone, manager at Daly's Theatre; joined D'Oyly Carte's Company, and appeared as Lisa in "The Grand Duke," 1897; was offered by George Edwardes the part of O Mimosa San in "The Geisha"; her first important engagement in London was with George Edwardes, at Daly's, as Antonia in "A Greek Slave"; at

Prince of Wales's in "Three Little Maids," since which she has not appeared in London. *Address*: 39, Welbeck Street, Cavendish Square, W. (*Tel.*, 3147, Gerrard.)

MOORE, Madame Bertha (Mrs. Frank Huth), singer, lecturer, actress, and writer; *b.* Brighton, January 10th, *d.* of Edward Henry Moore, county analyst; sister of Eva, Jessie, and Decima Moore; *m.* Frank Huth, second son of Edward Huth, J.P., of Huddersfield, September 24th, 1888; *e.* at Brighton and at Royal Academy of Music; made her first public appearance at Brighton at a concert organised by herself; has sung at all the leading concerts of the metropolis, including Ballad, Monday Pops., Crystal Palace, &c.; has lectured before most of the literary and philosophical societies of the country, her *répertoire* including lectures on "Sir Arthur Sullivan and His Music," "Recollections of a Great English Musician" (Sullivan), "Three Centuries of English Song," and "Song and Story," all of which are relieved with vocal illustrations; is the author of numerous short plays, including "Mrs. or Miss," "Prudence Foster," "The Kipper," "The Hermit" (which four were produced at a special *matinée* at Royalty, June 6th, 1905, when she appeared in three of them herself, her three sisters being also in the programme), "A Happy Ending," "Neuchars Junction," "Aunt Jane's Flat," "The Baggage," "Yours or Mine?" "In Loco Parentis" (the last three having been performed in a triple bill at the Albert Hall), and several not yet published; commenced writing as recently as 1901; has achieved considerable success with her pen, and is ambitious to secure acceptance for more important dramatic works; is a frequent contributor of stories to various magazines. *Hobby*: Golf. *Address*: 29, Clarendon Road, Holland Park, W. *Agent*: Christy Lecture Agency, Outer Temple, Strand, W.C.

MOORE, Carrie; actress; came from the provinces (where she is a great favourite as principal girl in pantomime), to appear in Robert Court-

neidge's production of "The Blue Moon" at Lyric, 1905, and achieved an emphatic success, without previous heralding or adventitious aid. *Address*: Lyric Theatre, W.

MOORE, Decima (Mrs. Guggisberg); *b.* Brighton, 1871; *d.* of Edward Henry Moore, chemist, and public analyst for Sussex, and the youngest of ten children, being a sister of Eva and Jessie Moore, actresses, and of Bertha Moore, vocalist; *m.* first, Captain Walker-Leigh (marriage dissolved), second, Major Fredk. Gordon Guggisberg, R.E., 1905; *e.* Brighton, privately; after leaving school in 1887 won the Victoria Scholarship for singing at the Blackheath Conservatoire; she then studied for two years under Rose Hersee, and presented herself for trial at the Savoy, where she was offered an engagement by D'Oyly Carte, which she, however, declined, in order to complete her musical education; she then accepted the part of Casilda in "The Gondoliers" in 1900, and remained with the Savoy company for three years; created the part of Lady Molly in "My Lady Molly," Terry's, 1902; toured provinces in this and other light operas; appeared at Coliseum in sketches, 1905; left England on her marriage and has since resided at Accra, West Coast of Africa, where her husband holds an important appointment. *Address*: Accra, Gold Coast.

MOORE, Eva (Mrs. H. V. Esmond); *b.* Brighton; *d.* of Edward Henry Moore, chemist, and public analyst for Sussex; sister of Decima, Jessie, and Bertha Moore; *e.* Brighton; *m.* H. V. Esmond, actor and dramatist, 1891; first appeared on stage with Toole in 1888, playing in "The Red Rag"; she made rapid progress, and was soon given leading parts, her most successful impersonation at that period being Dora in "The Don"; remained with Toole for eighteen months, and then went to the Shaftesbury, under Willard, to play Felicia Umfraville in "The Middleman"; appeared in "The Cabinet Minister," with Mrs. John Wood, at the Court, followed by a

part in "Culprits," at Terry's; on the transfer of the "Late Lamented" to the Strand (1891) she joined Willie Edouin at that theatre; subsequently appeared under the managements of Arthur Chudleigh, Edward Terry, Horace Sedger, Fred Kerr, George Edwardes, A. and S. Gatti, Harrison and Maude and Charles Hawtrey; appeared in her husband's plays, "One Summer's Day," at Comedy, 1897, and "The Wilderness," at the St. James's, under George Alexander, 1902; in "My Lady Virtue," with Arthur Bourchier, 1903; in same year, with George Alexander, in "Old Heidelberg"; also appeared at the Criterion, under Charles Frohman's management, in "Billy's Little Love Affair," 1903-4, and at the same theatre in "The Duke of Killiecrankie," 1904-5; took the only female part in "Lights Out," at the Waldorf, 1905. *Address*: 21, Whitehead's Grove, Chelsea, S.W., or A.A.

MOORE, Jessie (Mrs. Cairns James), actress; *b.* Brighton, *d.* of E. H. Moore, chemist and public analyst for Sussex, sister of Eva Moore, Decima Moore, and Bertha Moore; *e.* privately at Brighton; *m.* to Lewis Cairns James, 1889; has appeared in a large variety of parts in comedy and light opera at the Savoy, Lyric, Royalty, Globe, Prince of Wales's, Vaudeville, Gaiety, Criterion, and St. James's, also in South Africa, under managements of D'Oyly Carte, George Edwardes, Horace Sedger, William Greet, Charles Frohman, Louis Calvert, Lewis Waller, Charles Hawtrey, and the Kendals. *Favourite parts*: Elsie Maynard in "The Yeomen of the Guard," and Maisie in "One Summer's Day." *Address*: c/o Lewis Cairns James, The School of Musical and Dramatic Art, 77, New Oxford Street, W.C., and 5, Clements Inn, Strand. (Tele. 4287, Central).

MOORE, Marshall, stage director and chief of staff at London Coliseum; *b.* Hillhead, Glasgow, 1861; *e.* Glasgow Academy and Edinburgh University; wished originally to become a civil engineer, but after

working for twelve months in an office he decided that the long apprenticeship was more than he could stand; next he went into the head office of the late Sir John Usher (of the well-known whisky firm), where he served an apprenticeship to the distillery business; having been a very successful church chorister both in Glasgow and in Edinburgh, he ultimately decided to adopt the stage as a profession; made his first appearance as the Dauphin in the production of "Louis XI," by J. B. Howard, founder of the firm of Howard and Wyndham; subsequently fulfilled engagements with David Prince Miller, Maggie Morton, Barry Sullivan, Charles Dornnton, the Comptons, J. F. Warden, William Duck (of "Our Boys" fame), and others; has also appeared in the United States under management of Charles Frohman, and with Klaw and Erlanger; engaged with Augustus Harris at Drury Lane, 1886 to 1904; appointed by Oswald Stoll as stage director and chief of staff at London Coliseum, May, 1904. *Address*: The London Coliseum, St. Martin's Lane, W.C.

MOORE, Mary (Mrs. Albery), actress; widow of late James Albery, dramatic author; *b.* London; *d.* of late Charles Moore, Parliamentary agent; *e.* Warwick Hall, Maida Vale; acting on the advice of Mrs. Bronson Howard (the wife of the American dramatist, and sister-in-law of Sir Charles Wyndham), adopted the stage as a profession; obtained her first engagement from Wyndham in one of his provincial companies at Liverpool; came to London, 1885, to join Wyndham at the Criterion, her first original part being in the "The Man with Three Wives," and her first success was as Lady Amaranthe in "Wild Oats"; this was followed by Ada Ingot in "David Garrick"; shortly after this she went on a visit to Mrs. Bronson Howard in America, and during her absence Wyndham conceived the idea of playing "David Garrick" in German to a German audience; he consequently cabled to her to study

the part of Ada Ingot in that language being aware that she spoke German; on her return to London she started for Berlin, opened with Wyndham at Leibnitz; they were so successful that they played in most of the principal German cities, appearing with five different German companies; after their return to London in 1887 they received a command from the Czar of Russia to repeat their performances at St. Petersburg, for which they received handsome presentations from the Czar, afterwards appearing (1888) in public both in St. Petersburg and Moscow; in the former city were on one occasion recalled twelve times after the second act of "David Garrick"; among her most successful impersonations are Lottie in "The Two Roses," Grace Harkaway in "London Assurance," Dorothy Cruickshank in "Rosemary," Lady Susan in "The Case of Rebellious Susan," Lady Jessica in "The Liars," Mrs. Parbury in "The Tyranny of Tears," Lady Eastney in "Mrs. Dane's Defence," Mrs. Gorringer in "Mrs. Gorringer's Necklace," and Miss Mills in "Captain Drew on Leave" (New, 1905); is partner with Sir Charles Wyndham in the proprietorship of the Criterion, Wyndham's, and the New Theatres. *Favourite parts:* Dorothy in "Rosemary," and Mrs. Gorringer. *Recreations:* Reading, walking, driving, and bridge. *Address:* 3, Ulster Terrace, Regent's Park, N.W.

MORAND, M. R., actor; *b.* 1860; after amateur experiences joined touring company, playing a variety of parts, from Shakespeare to burlesque; stage-managed and acted for Jennie Lee and Robert Arthur in provinces; joined one of D'Oyly Carte's touring companies and came to Savoy in 1894; subsequently took part in "The Princess of Kensington," in which he created the part of the policeman Yapp, and scored a great success; went with the Savoyards to the Adelphi in the same year, playing in "The Earl and the Girl," and afterwards at the Lyric in same piece, followed by "The Talk of the Town"; at Cri-

terion, in 1905-6, played in "The White Chrysanthemum"; is a member of the Executive Committee of the Actors' Benevolent Fund, one of the auditors of the Royal General Theatrical Fund, and a member of Council of the A.A. *Address:* A.A. *Clubs:* Green Room, Yorick.

MORGAN, Edward, actor (comedy and character); *b.* Lincoln's Inn, W.C., December 11th, 1866; *s.* of Walter Morgan, actor; *e.* at Houghton Grammar School; taught elocution and dancing by his father; first appeared at Theatre Royal, Southampton, 1871, as Boy Babe in "Babes in the Wood"; with Irving at Lyceum, for eleven years, 1885 to 1896; in "The White Heather," at Drury Lane, 1897; played the Baron in pantomime at Drury Lane, 1897 (understudy to Dan Leno); principal dancer and understudy to Louie Freear at Theatre Royal, Manchester, 1898; Girl Babe at Theatre Royal, Birmingham, Christmas, 1899; Pit-a-Pat at Shakespeare, Liverpool, Christmas, 1900; toured as Major Bantam in "The New Mephisto," 1901; Toto in "The Fatal Wedding," at Princess's, W., 1902; &c. *Hobby:* Walking in the rain. *Address:* A.A.

MORRIS, Chauncey, actor and stage manager; *b.* Thornton Heath, Croydon; made first appearance, 1898, by walking on at various London theatres, and thence through the fit-ups into various first-class companies; has toured with A. B. Cross in "Wings of Wealth," Stayton and Vaughan in "The Dispatch Bearer," Henry Dundas in "Sporting Life," Frederick Mouillot in "A Message from Mars," Walter Sealby in "The Wedding Ring," Garside and Knowles in "A London Fireman," &c.; also appeared in the halls in numerous sketches with Ada Alexandra, John Lawson, &c. *Address:* A.A.

MORRIS, Mrs. Maesmore (*née* Miss Gertrude Wilmot), actress; born at Weston-super-Mare; *d.* of late Dr. Julius Wilmot, who settled in Australia, and was for some years established as a physician in Mel-

bourne; *m.* Maesmore Morris, a Melbourne merchant, 1894 (marriage dissolved); first went on the stage as walking lady and understudy with Charles Hawtreys, in Australia; subsequently toured with various companies in Australia, to gain experience; came to England, 1899, and was engaged as understudy to Julie Opp at St. James's in revival of "The Prisoner of Zenda"; understudy to Fay Davis in "Rupert of Hentzau," and played the part during that lady's illness; Miss Vachell in "The Man of Party" at same theatre, 1900; Miss



Eddison.

LITTLE DOT MOSS.

Pinsent in Pinero's "Iris" at Garrick, 1901; has not recently appeared in London.

MORTON, Edward, dramatic author and critic; *m.* Rosamond, *d.* of Captain Thomas Devereux Bingham, of Wartnaby Hall, Leicestershire; author of the comedy, "Miss Impudence," produced at Terry's, 1892, and of "San Toy, or The Emperor's Own," produced at Daly's, 1899; also author of a collection of stories, "Travellers' Tales," 1892; part author with Israel Zangwill of

"Man and Beast." *Address:* 36, Buckingham Gate, S.W. *Club:* Authors'.

MORTON, Hugh (see McLellan).

MORTON, Tom J., actor (principal comedy parts); *b.* Southport; *s.* of William Morton, theatre proprietor and manager; *b.* of W. F. and George Morton, managers respectively of Theatre Royal and Alexandra, Hull; *m.* Maggie Bowman, June 7th, 1902; *e.* at Hatfield; prepared for the stage by Howard Russell and C. J. Archer; first appeared at Morton's Theatre, Greenwich, at Christmas, 1887, in "Robinson Crusoe," playing Saturday to Edmund Payne's Friday; played Green Jones with Henry Neville in "The Ticket o' Leave Man"; Willie in "The Still Alarm"; Pettifer in "The Toreador"; Bronson, Sen., in "The Belle of New York"; Pentweazle in "The Medal and the Maid"; for four years played principal comedy part, stage managed, and filled the post of acting manager with father's company in "Ups and Downs of Life," adding to his responsibilities by travelling a live bear; also toured with Minnie Palmer, Kitty Loftus, &c.; has also played principal parts in seventeen pantomimes; has latterly fulfilled numerous engagements in variety theatres. *Address:* Theatre Royal, Hull.

MOSS, Little Dot, child actress and comedienne; *b.* October 1st, 1890, at Croft Bank House, Oldham; *d.* of Cheshire and Norah Moss; *s.* of Louie Moss (deceased), of the Sisters Moss, late wife of Clifford Morgan, baritone; *e.* at home and prepared for stage by her mother and sisters; first appeared in Yorkshire halls when in her seventh year, singing with doll; has scarcely left the stage since; is booked till end of 1906 to play Hannah Spry (which was specially written for her) in J. A. Campbell's drama, "The Sin of Her Childhood"; is a clever singer and dancer. *Address:* 35, Brunswick Street, Cheetham, Manchester.

MOSS, Sir (Horace) Edward, director of variety theatres; *b.* Manchester, 1854; *s.* of James Moss, who was well-known throughout England and Scotland as an enterprising theatrical manager and *impresario*; *e.* Glasgow; underwent a course of musical training with Andrew Banks, which proved of great use to him in dealing with artists coming under his management; when scarcely seventeen, made his first essay as part manager of a small travelling company; his father assisted him to carry out his next venture, which was a diorama of the Franco-Prussian War, of which he was acting manager, stage director, and accompanist; the result of the first four weeks' tour enabled him to defray the original outlay of his father, and at the end of two months there was a considerable balance on the right side; assisted his father in management of the first theatre of varieties (as opposed to the old "free-and-easy"), which was successfully opened at Greenock; the main object of the new venture was not merely the artistic but also the moral improvement of music and variety entertainments; settled in Edinburgh, with the public life of which he has since been largely identified; opened the Gaiety, Edinburgh, 1877, and laid the foundations of his fortune, and of those marvellous "Empire Palaces" which are now features of importance in nearly all the cities of Great Britain; out of this sprang the Moss and Thornton Empires, and subsequently the Moss and Stoll Empires, which include the London Hippodrome; the concern now known as Moss' Empires, Limited, is an amalgamation of the Moss, Thornton, and Stoll theatres (which are working in conjunction with numerous Stoll companies, which have been recently formed, including the London Coliseum), representing altogether a capital of £2,086,000, by far the largest theatrical enterprise in the world; privately, his ambition has been in the direction of leading the life of a country gentleman: bought an estate marching with the Dalmeny property of Lord Rosebery; sustained a heavy loss in the death of his eldest son a short time after he came of age; his charities

and public spirit are well-nigh boundless, and when in 1905 he received the honour of knighthood from his Majesty, it was felt that the distinction was well and worthily bestowed; is a Justice of the Peace and Deputy Lieutenant for Midlothian. *Address*: Middleton, near Edinburgh. *Club*: Junior Constitutional. (*For portrait see next page.*)

MOSS, Hugh, stage manager, producer, and dramatic author; *b.* at Agra, N.W. Provinces, India, November 30th, 1855; *s.* of Thomas Moss, I.C.S.; *m.* Bella Wallis, December 7th, 1885; *e.* at York, and intended for the medical profession, which he followed for some time; made his first appearance as an actor at Theatre Royal, West Hartlepool, with Romaine Callender, February 23rd, 1880; toured the provinces with various managers and gained sound knowledge of stage-craft by sheer hard work, playing nearly 300 parts; stage manager for the late Marie Litton; stage and business manager for the late Wilson Barrett; produced Shakespearean plays for Adelaide Moore (Globe), Ben Greet, Linda Dietz, Sarah Thorne, Janette Steer, and others; stage manager for Lyceum production of "Romeo and Juliet," 1883, Kyrle Bellew being the Romeo; made his first mark in London as producer of "A Midsummer Night's Dream" at Globe for F. R. Benson, 1889, productions of "Hamlet," "Othello," and "The Taming of the Shrew" following in due course; stage manager for D'Oyly Carte at Royal English Opera House from opening, with Sullivan's "Ivanhoe," January 31st, 1891, when he was personally complimented on the stage by his Majesty and late Duke of Edinburgh; subsequently produced "The Basoche" at same house; has produced plays at nearly all West End houses, including "The Tempter" at Haymarket for Tree, "The Termagant" at Her Majesty's for Olga Nethersole, "The Bric-à-Brac Will" at Lyric, "Gentleman Joe" for Arthur Roberts, and "Blue-Eyed Susan" for George Edwardes; produced the masque, "Beauty's Awakening," for the Art Workers'

SIR EDWARD MOSS.



OSWALD STOLL

Guild, at Guildhall (thus used for the first time in 300 years), 1899; stage manager at opera theatre at Guild-Hall School of Music for five years; adaptor of "Bootles' Baby" for the stage. *Address*: 9, Limburg Road, Battersea Rise, S.W.

MOUILLOT, Frederick, theatrical proprietor; *b.* Suffolk Street, Dublin, May 31st, 1864; *s.* of Auguste Mouillot, hotel proprietor; *m.* Gertrude Davison (Mrs. Mouillot), April 2nd, 1897; was prepared for the stage by hard work in stock companies and touring; made first professional appearance at Princess's, Glasgow, as utility; spoke the last words uttered by any actor on the stage of the ill-fated Exeter Theatre, at the close of the performance of "Romany Rye," 1888, when so many lives were lost by fire; was well known as a leading man for several years in Old English comedies, &c.; is now the proprietor or managing director of numerous theatres and music halls, including Theatre Royal, Dublin, Grand Opera House, Belfast, Theatre Royal, Belfast, Opera House, Cork, Theatre Royal, Jersey, Broadway Theatre, London, S.E., Theatre Royal, Bournemouth, Hippodrome, Boscombe, Grand Theatre, Southampton, Grand Theatre, Swansea, Grand Theatre, Margate, Opera House, Tunbridge Wells, Queen's Theatre, Leeds, and Metropole Theatre, Glasgow; has large interests in South Africa, Australia, and South America, as well as in a large number of touring companies; part author (with Judge Parry) of "What the Butler Saw," and "What's the Matter with London?" *Hobbies*: Theatres and music halls and taking long voyages. *Address*: 4, Broad Court Chambers, Bow Street, W.C. *Clubs*: Green Room; Vernon, Belfast; Ormonde, Dublin.

MOUILLOT, Gertrude, actress; wife of Frederick Mouillot, theatrical manager; originally appeared under her maiden name of Gertrude Davison; was a pupil of Hermann Vezin; after appearing under his auspices, she toured through Great Britain, and has since appeared at

her husband's numerous theatres in the provinces in a vast number of leading parts in well-known plays; has also an extensive Shakespearean *répertoire*; has played in most of the well-known modern comedies; appeared in "The Climbers," at Comedy, 1904, and at the New (1905) in "What the Butler Saw," written by her husband, in conjunction with Judge Parry, the piece being subsequently transferred to Savoy. *Address*: Prince's Street, Hanover Square, W.

MOUNER, Jean Paul, French dramatic actor; *sociétaire* of the Comédie Française, 1891, and professor at the Paris Conservatoire; *b.* at Bergerac, Dordogne, 1853; gave up the medical profession for the stage, and made his *début* at the Odéon Theatre, in "Horace," 1880; played subsequently principal parts in "Andromaque," "Iphigénie," "L'Arlesienne," "Numa Roumestan," "Jacques Damour," "Les Jacobites," "La Marchande de Sourires," &c.; resigned his appointment at the Odéon Theatre, and was engaged at the Comédie Française, where he made his *début* in 1889 as Don Salluste, in Victor Hugo's "Ruy Blas"; played successively the rôles of Iago in "Othello," Latro in "La Martyre," Yacoub in "Charles VII," Marat in "Charlotte Corday," the Duc d'Albe in "Patrie," &c. *Address*: 63, Boulevard Saint Michel, Paris.

MOUNET-SULLY, Jean, tragedian; *b.* at Bergerac, 1841; *e.* at Paris Conservatoire under Bressant; *sociétaire* and *doyen*; first appearance at Odéon in 1868; after the war of 1870-1, in which he took part; played Orestes at the Comédie Française; his *répertoire* comprises "Le Cid," "Hamlet," "Phédre," "Horace," "Athalie," "Iphigénie," "Zaïre," "Amphitryon," "Hernani," "Ruy Blas," "Edipe Roi," "Le Roi s'amuse," "L'Etrangère," "L'Aventurière," "Antigone," "Othello," "Andromaque," and "Patrie"; officer of the Academy; Chevalier of the Legion of Honour. *Address*: 1, Rue Gay-Lussac, Paris.

MUNRO, Douglas, actor (comedian); *b.* London; *e.* City of London School; was for two or three years after leaving school in a City office, during which period he played with most of the leading amateur dramatic clubs in London; made first professional appearance at Bedford, in September, 1887, as Dame Martha in a burlesque of "Faust"; played Spettigue in "Charley's Aunt" for 6½ years with W. S. Penley, never missing one of the 2,036 performances during that period; was in the original production of "Morocco Bound," at the Shaftesbury, 1893; two years with Weedon Grossmith in "The New Boy"; played Saunders in "Bootles' Baby" 614 times; has played something like 250 parts, ranging from Othello to clown in pantomime. *Favourite part*: Saunders. *Hobbies*: Cricket, rowing, and all other outdoor sports. *Address*: A.A.

MUNRO, Ernest (Overton), actor; *b.* Birmingham, May 11th, 1865; *s.* of James Cooper Overton, solicitor, and Harriet E. Munro (Mrs. Overton), actress; grandson of James Munro, nephew of Louise Munro; *m.* Marie Jones, 1902; originally engaged as a schoolmaster; prepared for the stage by appearing with I. Zingari Amateur Dramatic Club at Birmingham; made first professional engagement at Theatre Royal, Woolwich, August, 1887; principal engagements since then include tours with many of the leading touring managers. *Address*: 77, Weisbaden Road, Stoke Newington, N.

MURPHY, C. W., author and composer; *b.* Manchester; originally engaged as an orchestral musician, has for some years been employed in partnership with Dan Lipton in writing and composing songs for many leading artistes on the variety stage. *Address*: 14, Walcot Gardens, S.E.

MURRAY, Alma, actress; *b.* London; *d.* of Leigh Murray, actor; *e.* privately; *m.* Alfred Forman (translator of Wagner's "Nibelung Ring," "Tristan and Isolde," "Par-

sifal," &c.); first appeared, when a child, at Olympic; with Henry Irving at Lyceum (Julie de Mortemar in "Richelieu," Jessica and Portia in "Merchant of Venice," Annette in "Bells," Julie in "Lyons Mail," Daisy and Ruby in Pinero's "Daisy's Escape and Bygones"), 1879-81; with James and Thorne at the Vaudeville, chiefly in old comedies (Sophia in "Road to Ruin," Julia in "Rivals," Grace Harkaway in "London Assurance," Clara Douglas in "Money"), 1881-83; her Kate Hardcastle in "She Stoops to Conquer," was later at Olympic; at the Adelphi, Olympic, Drury Lane, Princess's, Prince of Wales's, Strand, Globe, &c., principally in melodrama, romantic drama, and comedy-drama, 1883-94; Raina Petkoff in G. B. Shaw's "Arms and the Man," at Avenue, 1894; Mrs. Silvester in Grundy's "New Woman," at Comedy, 1895; principal actress in Shelley and Browning performances, including Beatrice in the "Cenci," in praise of which the critics were unanimous, though differing widely as to the wisdom of producing the play; played Juliet at Edinburgh, 1884, and Rosalind at Métropole, Camberwell, 1897; reciter and teacher of elocution and acting (preparation for lecture-hall, bar, and pulpit); first appearance on provincial concert platform, Philharmonic, Liverpool, 1899; recital at opening of Colston Hall, Bristol, 1900; appeared at Criterion and suburban theatres with John Hare as Clarissa in L. N. Parker's "The Sequel," 1902; at Pavilion, Mile End, as Marion Grey in G. R. Sims's "Woman from Gaol," 1903; reading and recital at University of London, 1905; with Beerbohm Tree at His Majesty's, as Mrs. Maylie in "Oliver Twist," September to December, 1905. *Recreations*: Reading, country walks, and observing character. *Address*: 49, Comeragh Road, West Kensington, W. *Agent*: Blackmore.

MURRAY, George Cecil, actor (character, dialect, comedy, and aristocratic old men); *b.* Glasgow, 1851;

e. at Dollar Institution and Glasgow University College; made first appearance at Theatre Royal, Glasgow, 1869, in utility part; was the original Captain Molyneux in Birmingham, Manchester, &c., in Dion Boucicault's original "Shaughraun" company; the original Angus Macalister at Haymarket in W. S. Gilbert's "Engaged," and played same part at Strand; twelve years with the famous Vokes Family; played James Hume in "The White Heather" at Drury Lane; has played Romeo, Claude Melnotte, Charles and Joseph Surface, &c., lead in legitimate comedy and tragedy, clown, pantaloon, dames, and fat boys in pantomime, &c., &c. *Address:* 5, Tavistock Street, Covent Garden, W.C.

MURRAY, Lillian (Mrs. T. B. Brabazon), actress; *b.* Wressle, near York; *m.* T. B. Brabazon, 1892; *e.* Preston, Lancs; made first appearance at Theatre Royal, Preston, in chorus (with understudy), with Tom Ramsay; joined Willie Edouin for one-line part and understudy character old woman in burlesque, "Babes, or Whines from the Wood"; Barbara Hare in "East Lynne," with Fred Neebe, at Theatre Royal, Bath; has played many parts in touring and stock companies, including old women and character, in "Our Boys," "Alone in London," "Her One Great Sin," "The Drama of Life," "Somebody's Sweetheart," "The Village Blacksmith" (1905), &c., &c. *Favourite parts:* Mrs. Buzzard ("In the Ranks"), Lady Leatherbridge (in "All that Glitters"). *Address:* 19, Faircliffe Place, Manningham, Bradford, Yorks, or A.A.

MURRAY, Percy (Percival H. T. Sykes), actor (character); *b.* Bessborough Gardens, S.W., 1870; *s.* of Ada Murray and the late J. K. Murray, actress and actor; *e.* Windsor; was born in the profession, and trained for it by parents; made first appearance at Star, Swansea, in "Nicholas Nickleby," at age of four, with Andrew Melville (eating brimstone and treacle and singing "Tommy, make Room for your

Uncle," at a salary of 6d. a night); toured six years with father's company, twelve months with Conway-Farren Old English Comedy Co., five years with Clarence Holt, three years at Drury Lane; also appeared at Strand, Alhambra, Earl's Court, &c.; was playing at Novelty Theatre when actor named Crozier was accidentally stabbed by a fellow player, the injured man dying in his arms; forsook the legitimate for the halls, 1901, being one of the pioneers of high-class costume sketches; author of "L'Idole Brisée" and fifteen other sketches; also author of "Poor Old Perkins" (produced at Strand, and toured No. 1 towns), "For the Czar" (produced at same theatre), and "A Guilty Pair" (produced at Oxford, W.), the three making a triple bill which was toured for two years. *Agent:* Cadle.

MUSGROVE, George, theatrical manager; *b.* near Melbourne, 1854; *e.* at Scotch College, Melbourne; *m.* Nellie Stewart; was intended for the legal profession, and entered a solicitor's office in Melbourne; developed a taste for theatrical business, and became interested in Theatre Royal, Melbourne, where he was for some time the acting manager; entered into partnership with Williamson and Garner, the well-known Australian *entrepreneurs*, 1889, and became part proprietor of Princess's, Melbourne, one of the most beautiful and perfectly-equipped theatres in the world; here were produced under his active control all the principal successes in light opera and comedy of London and Paris; his production of such pieces as Offenbach's "La Fille Tambour Major," the Gilbert and Sullivan series of operas, "Paul Jones," "Ma Mie Rosette," and other works bore favourable comparison with the manner in which they were staged in London; Garner retired from the partnership, 1893, and in 1895 Musgrove terminated partnership with Williamson, and migrated to London; his first dramatic venture here was the production of "Francillon," at Duke of York's, 1896, with Mrs. Brown Potter and

Kyrle Bellew in principal rôles; took the Shaftesbury Theatre, 1897, and produced "The Scarlet Feather," with Nellie Stewart, E. C. Hedmond, Joseph Tapley, and G. H. Snazelle in the principal characters; the staging of the piece was particularly sumptuous, but the taste for comic opera was then on the wane, and after a few weeks it was withdrawn; he next resolved on a bold and novel course, and brought over from America a complete company in an entirely new musical piece, "The Belle of New York" (which, though successful, had by no means created a sensation in New York); produced at the Shaftesbury, in October, 1897, it achieved enormous popularity, and a fortune, which has been estimated at £60,000, for the enterprising Australian manager, who was still touring the piece at the end of 1905; subsequent productions, such as "The Casino Girl" and "The Prince of Pilsen," were scarcely so successful; is now controlling English and American touring companies and his own company of comedians (headed by Nellie Stewart), who have played a number of London successes all over Australia; managed Melba's enormously successful Australian tour, 1903. *Address*: 17, Shaftesbury Avenue, W.

NATHAN, Ben, theatrical agent; *b.* Glasgow, 1857; was for many years a well-known reciter, vocalist, and actor, appearing both on the theatrical and variety stages; founder of and senior partner in the firm of Nathan and Somers, theatrical and variety agents, purchased by Ashton's Royal Agency in 1905, Mr. Nathan retaining the management; has for the past twenty-five years given a reading every year of Dickens's "Christmas Carol" at the Birmingham Town Hall; has always taken an active interest in the public affairs of Birmingham, and was one of the founders of the Birmingham Reform Club; on the resignation of the Balfour Ministry it was announced that he was desirous of

contesting one of the divisions of his native town as a supporter of Mr. Chamberlain. *Address*: 31, Henrietta Street, W.C. (*Tele.* 5076, Gerrard.) *Club*: Eccentric.

NEALE, W. Vaughan, specialist in stage flying; *b.* Piræus, Athens; *s.* of W. B. Neale, H.M. Consul-General for Greece, and grandson of Judge Neale, of Madras, and Sarah Smith, sister of Lady Henry Gordon-Lennox; *e.* public school and at Magdalen College School, Oxford; *m.* to Janette Burne, *d.* of Colonel Godfrey Burne, 2nd Battalion of the 42nd Highlanders; formerly occupied as general merchant; first production with which he was identified was at the Canterbury, in April, 1895, since which he has been engaged in over sixty productions for leading managers, including the late Augustus Harris, Beerbohm Tree, Robert Arthur, John Hart, J. M. Chute, and others; his most important work was the arrangement of the flying effects in Beerbohm Tree's production of "A Midsummer Night's Dream," 1899; holds the record for rehearsals in the pantomime season of 1895-6, when he produced flying ballets at nine different theatres, taking rehearsals at Glasgow, Newcastle, Liverpool, Manchester, Birmingham, Cardiff, and Bristol in forty hours. *Address*: Charing Cross Mansions, W

NEILSON, Julia (Mrs. Fred. Terry), actress; *b.* London, 1869; cousin of Hilda and Lily Hanbury, Norah Kerin, and Hilda Jacobsen; *m.* Fred Terry, 1891 (*q.v.*); received her early education in Wiesbaden; at age of fifteen became a student at R.A.M., where she secured the Llewellyn Thomas gold medal, the Westmoreland Scholarship, and the Sain-ton Dolby Prize; first appeared on stage with amateurs in an extravaganza "The Yellow Dwarf," produced at Ascot under the management of Lady Bancroft; determined to abandon music for the stage, and in 1888 made her *début* as Cynisca (to Mary Anderson's Galatea), in "Pygmalion and Galatea," at the Lyceum, for which part she was prepared by the author, W. S. Gilbert, to whom

she had been introduced by Sir Joseph Barnby; in the same year played Galatea at Savoy, and was engaged to play the part of Ruth in Gilbert's "Brantingham Hall," at St. James's; was engaged by Beerbohm Tree, 1889, to play Stella in "Captain Swift," Olga in "The Red Lamp," and Anne Page in "The Merry Wives" on tour; returned to town with Tree, and appeared with him at Haymarket, where she created Julie in "A Man's Shadow" (1889), Margaret in "A Village Priest," Pauline in "Called Back," and Loyse in "The Ballad Monger" (1890); created Drusilla Ives in Henry Arthur Jones's "The Dancing Girl" (1891), Lady Ormonde in "Peril" (1892), Hypatia in "Hypatia" (1893), Hester in "A Woman of No Importance" (1893), Lady Isabel in "The Tempter" (1893), and Magdalena in "Once Upon a Time" (1894), when she severed her connection with Tree; at Adelphi as Grace West in "Shall We Forgive Her?" 1894; Lady Chiltern in "An Ideal Husband" (Haymarket, 1895); Rhoda Trendel in "The Home Secretary" (Criterion, 1895); toured with Lewis Waller; visited America with Hare, playing Mrs. Ebbsmith in New York for five months; on returning to England (1896), was engaged by George Alexander to create Princess Flavia in "The Prisoner of Zenda," at St. James's, and in same year played Rosalind in Alexander's revival of "As You Like It," which holds the record for length of run in London; also created Princess Pannolina in "The Princess and the Butterfly" (1897), Belle in "The Tree of Knowledge" (1897), and Yvonne in "The Conquerors" (1898); Naomi in "The Gipsy Earl" (Adelphi, 1898); Constance in "King John" (1899), and Oberon in "Midsummer Night's Dream," at His Majesty's (1900); then went into management, with her husband, at Haymarket, 1900, and produced "Sweet Nell of Old Drury," by Paul Kester; "The Song of the Sword," at Shaftesbury, in 1903; "Sunday," at Comedy, 1904; "The Scarlet Pimpernel," at Wyndham's, 1904-5-6. *Favourite part:* Rosalind. *Address:* 27, Elm Park Gardens, S.W.

NETHERSOLE, Olga, actress; is of Spanish descent, but was born at Kensington, 1870, her great-grandmother having been of pure Castilian birth; was educated in London and on the Continent; first appeared on the stage at age of eighteen in "Harvest," with Charles Hawtrey, at Brighton Royal; after touring for nearly two years, made her first London appearance in "The Union Jack" at Adelphi, 1888; played leading lady's part with Rutland Barrington in "The Dean's Daughter" at St. James's; returned to Adelphi to play Lola Montez in "The Silver Falls," and was then engaged by John Hare to play Janet in "The Profligate" at Garrick, 1889; while here obtained her great chance while understudying Mrs. Bernard Beere as Floria in "La Tosca"; toured Australia for eighteen months, and on her return, 1894, first went into management at Court, where she produced "The Transgressor"; visited America under management of Augustine Daly, and secured a success which established her firmly with the public there; succeeded Mrs. Patrick Campbell at Garrick, 1895, as Mrs. Ebbsmith; a series of American tours followed; lessee of His Majesty's, autumn, 1898, for production of Louis N. Parker and Murray Carson's "The Termagant"; lessee of Adelphi, 1902, for production of Clyde Fitch's "Sapho"; subsequently produced same piece in New York, where she endured much inconvenience through interference by puritanical party, which resulted in her triumphant victory, although at great personal loss through cancelling of her entire tour; produced "Flute of Pan," Shaftesbury, 1904; produced in New York a version by W. L. Courtney of "La Dédale," entitled "The Labyrinth," 1905. *Address:* 5, Norfolk Street, Park Lane, W.

NEVILLE, Henry (Gartside), actor; b. Manchester, 1837; s. of the late John Gartside, theatrical manager and actor ("Handsome Jack"); is descended from a military family on both sides, and enjoys the distinction of being the twentieth son of a



JULIA NEILSON.

Johnston & Hoffmann.

twentieth son (and the second son of a second marriage); first appeared on the stage as an infant in arms in "Pizarro," with his father, subsequently played as a boy at the Surrey in Cruickshanks' sensational production, "Gin and Water," and in "Jack Sheppard"; was intended for the Army, but his father's funds failed owing to a disastrous theatrical speculation, and he was compelled to adopt the stage as a profession instead; secured an engagement at Preston, with Edmund Falconer (afterwards manager of Lyceum and Drury Lane); in the course of subsequent provincial experience, fell among bogus managers, and for some time gained a livelihood as a compositor (at sixpence an hour) during the night, while rehearsing and sometimes acting during the afternoon and evening; subsequently played in stock in Ireland, and at Liverpool; first appeared at Lyceum in "The Irish Heiress," 1860; in the following year was engaged by Robson and Emden at Olmypic; in 1863 created his famous part Bob Brierly in "The Ticket of Leave Man," which he has since played over two thousand times; took over the management of Olmypic, 1873, and among the noteworthy plays which he produced there were "Clancarty" and "The Two Orphans"; gave up the management of Olmypic, 1879, and has since played at most of the West End theatres; appeared as Charles Surface in "The School for Scandal," and Captain Absolute in "The Rivals," in the series of old comedies played at the Vaudeville for over 500 nights; then went to Drury Lane for "Human Nature," in which he played (there and elsewhere) for nearly three years; subsequently appeared in the same play under the title of "The Soudan" in America for a phenomenally long and prosperous season; in 1900 filled the principal part in "The Price of Peace," at Drury Lane, and in 1905, that of the Governor in "The Prodigal Son," at the same theatre; is the author of several essays, including "The Stage, its Past and Present in Relation to Fine Art" and "Gesture"; author of several plays, including

"Her First Appearance"; "His First and Last Benefit"; "The Yellow Passport"; "The Violin-maker," "The Duke's Device," "The Great Metropolis," the last-named in conjunction with William Terris, &c.; is a prominent Freemason (P.A.G.D.C.); founded Dramatic Academy, Oxford Street, W., 1884. Address: Crescent House, Queen's Crescent, Haverstock Hill, N.W., and Sandon House, Ash Street, Southport. Clubs: Garrick, Green Room (an original member).

NEWNHAM-DAVIS, N., Lieut.-Col.; b. London, 1854; *e.s.* of Henry Newnham-Davis; *e.* Harrow; still a Bachelor; joined the Buffs, 1878; saw active service with the Imperial Mounted Infantry in the Zulu War, and in Griqualand West, and was twice mentioned in despatches 1877 to 1879; was for three years in the Intelligence Department at Simla, and also served in China and in the Malay Peninsula; left the Service in 1894, and has since then acted as assistant editor and dramatic critic of the *Sporting Times*; has published numerous novels, also "Dinners and Dinners," "The Gourmet's Guide," &c.; part-author, with Paul Rubens, of "Lady Madcap," produced at Prince of Wales's, 1904; author of "An Ideal," wordless play, produced at Palace Theatre, 1896, and of "A Charitable Bequest," comedy played at Criterion; wrote the scenario of "Round the Town Again" ballet at the Empire. Recreation: Amateur theatricals (member of Windsor strollers); Address: 20, Dorset Square, N.W.; Silchester House, Silchester, Hants. Clubs: Naval and Military, Beefsteak, Garrick, Authors', Eccentric.

NEWTON, Henry Chance, dramatic critic, dramatist, &c.; left *Fun* with Henry Sampson, Richard Butler, and George R. Sims and assisted in starting the *Referee*, to which he has been a leading contributor since its earliest number; has written theatrical and musical notes, appreciations, interviews, and occasional verses for numberless publications; contributes regularly to the *Sketch*; has for over 20 years acted as London dramatic

critic for the *New York Dramatic Mirror*, his weekly letter over the signature of "Gawain" being a notable feature of the *Era* of New York; collaborated with Richard Butler (under the joint name of "Richard Henry") in the manufacture of "Monte Cristo, Junior," "Frankenstein," "Jaunty Jane Shore," "Lancelot the Lovely," and other burlesques for the Gaiety, &c.; was an actor in his youthful days; is one of the hardest workers in London, and is famous for his ever ready flow of Shakespearean quotations. *Recreations*: Playgoing and Fishing. *Clubs*: O.P., National Sporting. *Address*: Referee Office, Tudor Street, E.C.

NICHOLLS, Agnes (Mrs. Hamilton Harty), soprano vocalist; *b.* Cheltenham; *d.* of the late A. C. Nicholls, of Charlton Kings, Cheltenham, a well-known and favourite tenor vocalist, to whom she is largely indebted for her admirable method; *m.* Hamilton Harty, composer, July 15th, 1904; studied music at Royal College of Music (scholarship holder for six years); made first appearance at Windsor Castle, before Queen Victoria, with students of Royal College of Music, playing principal part in Delibes' opera "Le Roi l'a Dit"; has appeared at all the principal London and provincial concerts and musical festivals (including London, Hereford, Gloucester, Leeds, Sheffield, Norwich, Birmingham, Lincoln, Peterborough, and Cincinnati, U.S.A.); has also played principal parts in grand opera at Covent Garden. *Address*: 3, Manor House, Marylebone Road, N.W. *Agent*: N. Vert.

NICHOLLS, Harry, actor; *b.* London, 1852; *e.* City of London School; *m.* Miss Pettitt, sister of Henry Pettitt, dramatist; when a boy he entered a railway office as clerk, and was also for a brief space apprentice to an auctioneer; both occupations were distasteful and he determined to test the stage; visited "No. 3" towns and places off the map, on one occasion playing to an audience of two; after nearly five years of utility in the provinces at

25s. a week (when he got it), was engaged at Surrey as second low comedian, staying there until 1876, when he went to the Grecian, sharing first low comedy with the late George Conquest; four years later he was secured by Augustus Harris for Drury Lane pantomime, in which he played for fourteen years; also took part in the autumn dramas, among his most noteworthy impersonations being Spoffkins in "Human Nature," Tom Gardham in "Youth," Charlie Sandown in "A Run of Luck," and Tom Cricklewood in "A Million of Money"; was four years at the Adelphi, playing in "The Fatal Card," "One of the Best," "With Flying Colours," &c.; is the author of several pantomimes and numerous comic songs written for Arthur Roberts, James Fawn, Herbert Campbell, and other comedians; part-author of "Jane" (with W. Lestocq), "A Runaway Girl" (with Seymour Hicks), and "The Toreador"; is a very prominent Freemason (W.M. of Drury Lane Lodge); treasurer and member of Executive Committee of the Actors' Benevolent Fund. *Address*: Rupert Cottage, Bedford Park, W., or A.A. Club: Green Room.

NIELSEN, Alice, operatic vocalist; *b.* in America; made her first appearance on the stage in Kansas, at age of eight, when she surreptitiously introduced herself upon the scene on the first night of a new opera; her real *début* was as a member of the Bostonians, a famous American society that was evolved in the "City of Culture" from a church choir; the company subsequently split into the Boston Ideals and the Bostonians, the latter being under the part management of Henry Clay, who gave her her first real opportunity in 1897, in a comic opera called "The Serenade"; first appeared in London at Shaftesbury, in the comic opera, "The Fortune Teller," 1899, in which she achieved a great personal success, though the piece itself did not meet with public acceptance; feeling that she was capable of better things, possessing, as she does, a voice of exceptional range and *timbre*, she determined on a

course of hard musical study with a view to appearing in grand opera; she accordingly went to Italy, placing herself under the best masters, and in 1903 made her *début* at La Scala, Milan; coming to London, 1904, she was engaged at Royal Opera, Covent Garden, in leading parts; appeared at the Waldorf with the San Carlo Company, 1905.

NIX - WEBBER, G., actor; *b.* Walton-on-Thames, 1872; *s.* of F. Webber, farmer; *e.* Clifton House School, Eastbourne; previously engaged as estate accountant and auditor; first appeared, 1892, in Mrs. Bandmann-Palmer's *répertoire* company; with E. S. Willard at Garrick, 1894; engaged by Haviland and De Jong for South Africa, in Shakespearean *répertoire*, 1895; toured with Forbes Robertson in Germany, and later on with Norman Forbes, in "The Iron Mask," at the Adelphi; toured with Leonard Rayne in South Africa; then joined Lily Hall Caine, in "The Christian"; played the part of the Deity in "Everyman," at the Court; toured with Olga Nethersole in "Sapho" and "Magda," 1903-4; produced Christmas morality play, "Eager Heart" with great success, at Lincoln's Inn Hall, 1904; recited before H.M. the King at Olympia for the Maine Hospital Ship Fund. *Favourite part*: John Storm, in "The Christian." *Recreation*: Reading. *Address*: 25, Trevor Square, S.W., and A.A.

NOBLE, Milner, actor (heavies, character and old men); *b.* Whitby, Yorks, Dec. 31st, 1878; *s.* of John Noble, professional jockey; *m.* Beatrice Platts (professionally known as Beatrice Reynolds), 1901; brother-in-law of Harry Reynolds; uncle of Nancy Buckland; *e.* at Grammar School, Goole, and intended for vocation of chemist and druggist; studied elocution while living at Harrogate, and became a member of amateur dramatic society; made first appearance at Ashington, 1897, as Harold Partlett, in "My Sweetheart"; has toured with "The Great Ruby," "White Heather," "Hearts are Trumps," "Mice and Men," "Under

the Red Robe," &c., &c.; Farsophus in "A Wrecker of Men," with C. Watson Mill since Christmas, 1904; prefers playing broken English parts. *Hobbies*: Swimming and cycling. *Address*: 43, Brook Street, S.E. *Agent*: St. John Denton.

NORDICA, Madame (Madame Zoltan Döme), operatic vocalist; *b.* Farmington, U.S.A., 1859; *m.* first, G. Gower; second, Herr Döme; first appeared in "La Traviata," Brescia; *début* in London at Royal Italian Opera, Covent Garden, 1887, since which she has made annual appearances there.

NORMAN, Norman V., actor; *b.* Clifton, 1864; brother of George Norman-Burt; *e.* Clifton College; made first appearance walking on at Prince's, Bristol, 1879; fulfilled engagements in stock seasons at Manchester, Birmingham, Bristol, &c.; appeared at Strand, Vaudeville, Terry's, Globe, &c., with Barry Sullivan, Miss Lytton, Miss Lingard, Charles Calvert, &c.; played Marcus Superbus in original tour of "The Sign of the Cross," 1896; has toured own company since 1897. *Hobbies*: Cricket (has played twice for Gloucestershire County) and football (Rugby). *Address*: c/o Stage, or Era.

NORMAN-BURT, George Templeman, actor; *b.* Clifton, October 11th, 1872; *s.* of John Norman-Burt, of Compton, near Bristol; brother of Norman V. Norman; *e.* at Clifton; prepared for the stage by gaining experience as an amateur; made first appearance in small part at Strand, 1893, in "A Vain Sacrifice"; two seasons stock as juvenile lead with David James; also engaged by Edward Terry, St. John Denton, Wm. Mallaby, &c.; played seconds to Norman V. Norman for five years in *répertoire*; also with Olga Nethersole, Ida Molesworth, &c.; has done a large amount of work as instructor and producer for amateur clubs; has written several songs (including "God's Gate," sung by John Coates), plays, and duologues. *Address*: Leonard Stanley, Stonehouse, Gloucestershire. *Club*: A.A.

NORMAN, Walter, comedian; *b.* London; originally engaged as a chemist; made first appearance professionally as a vocalist at the Sun Music Hall, Knightsbridge, S.W.; toured the United Kingdom as an entertainer and comedian; three and a half years as corner man with Moore and Burgess Minstrels, &c.; assistant manager for 4½ years at Standard Music Hall, S.W.; also Queen's, Poplar, 1905. *Hobby*: Painting. *Address*: 28, Wellington Street, Strand, W.C.

NORRIE, Russell, actor (lead, juveniles, and heavies); *b.* Birmingham; *s.* of William Norrie, journalist; *m.* Jean D. Charles, 1895; *e.* at High School, Dundee; formerly journalist; after playing in amateur performances and studying for the stage under a retired actor, made first appearance, 1889, at Globe under F. R. Benson, walking on and understudying; toured two years with Mrs. Bandmann Palmer's *répertoire* company, 1890-2; Edmund Tearle's Shakespearean Company, 1892; Felix Carr in "The House-breaker" and Owen Penrose in "A Man in a Thousand," 1893; two engagements with stock company, Pavilion, Mile End, 1897; Gerson in "The Swashbuckler" at Duke of York's, 1900; season at Terry's, 1901-2; Joseph Bonaparte in "The Creole," at Haymarket, 1905; has toured own *répertoire* companies in modern and classical plays; is a writer of fiction and miscellaneous articles. *Hobbies*: Music, photography, and modern languages. *Address*: 23, Stirling Road, Clapham Road, London, S.W. *Club*: A. A. *Agent*: Blackmore.

NORRIS, Ernest E., theatrical manager, actor, and dramatist; *b.* May 30th, 1865; *e.* at Lady Alice Owen's School; made first appearance at Sadler's Wells, October 8th, 1879, walking on; has probably played more parts than most actors of his age; was leading man for several seasons at Surrey, Britannia, Sadler's Wells, &c.; also played lead at Princess's and at Adelphi, with Miss Fortescue, Charles Warner, Ada Cavendish,

&c.; proprietor of "Tommy Atkins" touring company; licensee of Elephant and Castle Theatre 1901 to 1906. *Address*: Elephant and Castle Theatre, S.E. *Clubs*: Playgoers, A. A.

NORTHWAY, Alfred (Alfred Edward Robbins), theatrical manager and actor; *b.* London, 1876; *s.* of John Robbins, chemical manufacturer; *e.* at Brighton College; was originally a clerk in an insurance office at Lloyd's; prepared for stage at Henry Neville's Studio, Oxford Street, W.; first appeared as an actor at Theatre Royal, Oldham, in small parts, 1896; toured in "The Fatal Card," "The Sledge Hammer," "Tom, Dick, and Harry," "Sowing the Wind," "A Bunch of Violets," "Home, Sweet Home," "The Silver King," "Under the Red Robe," "A Life of Pleasure," and with Walter Bentley's Shakespearean Repertoire Company. *Recreations*: Travelling, cycling. *Address*: 57, Warrington Crescent, W., or A.A.

NORTON, Ruby, comedienne; *b.* Sheffield; first appeared as understudy at Court, Liverpool; has toured in numerous musical comedies, and fulfilled many engagements on the variety stage. *Address*: c/o Ernest L. Warner, 157, Strand, W.C.

NOVELLI, Ermete, Italian comedian; *b.* at Lucca, 1851; *s.* of a prompter, he made his *début* on the stage in 1866, and began playing leading comic parts, with enormous success, in 1884; in the succeeding year he started stage management, and toured through a number of Italian towns with his own company; has also toured with great success in Paris, 1898 and 1902. Ermete Novelli has played, among other important parts, Harpagon, Shylock, Othello, Louis XI. Rabagas, &c.; he founded, 1900, the "Casa Goldoni," in Rome, a theatre organised on the same lines as the Paris Comédie Française.

OAKLEY, Ada (Mrs. Walter Oakley), actress; *b.* Bow, London; *d.* of Walter and Josephine Oakley.

granddaughter of Emily Parry, actress; niece of the late Maddison Morton; *m.* Walter Copley, actor, 1896; made first appearance at Pavilion at the age of seven in "The Golden Band"; in 1891 engaged by Henry Dundas, playing child's part in "Taken from Life"; then to J. F. Preston, playing *ingénues*, and subsequently lead in 1896; later touring with J. F. Preston, was successively engaged for tours with Charles Hermann, 1897; F. G. Kimberley, 1897; Tommy in "The Slave Girl," 1898; toured in "The Power and the Glory," with Ronald Grahame; also with Milton Ray Company in "Fair Play." For five years was engaged by Dottridge and Longden for lead in "The Midnight Mail," playing the part for two years; lead with Walter Melville in "Barbara Wade" and "A Girl's Cross Roads," 1905-6; *Hobbies*: Music and reading. *Address*: c/o The Stage.

O'CONNOR, Charles Wm., theatrical Press representative and journalist; *b.* Roscommon, Ireland, January 15th, 1878; *e.* High School, Islington; was brought up amid much of the Irish political trouble; travelled round the world before he reached the age of five; was for some years engaged in local journalism; dramatic critic of *Military Mail* since 1905; appointed by Mrs. Barrasford Press representative at Lyceum, December, 1905. *Address*: Lyceum Theatre, Wellington Street, Strand, W.C.

ODLUM, Drelincourt, actor; *b.* Dublin, 1865; *s.* of Drelincourt C. G. Odlum, M.B., T.C.D.; *m.* Dorothy Carington, 1893; *e.* at Grosvenor School, Twickenham; first appeared as Christian in "The Bells," 1887, with J. Bannister Howard; principal engagements include Dick Curator in "Sowing the Wind," Zouzou in "Trilby" with Charles Abud, Jack Buncomb in "Saucy Sally" with Frank Curzon, Mathieu in "A Night Out" with Frank Lockwood, Messenger in "A Message from Mars" with Fredk. Mouillot; Captain Lovell in "Mice and Men," &c.; also at Hippodrome, Adelphi, Avenue,

Vaudeville, &c.; the Irish Sergeant in "Quality Street," with Gatti and Frohman. *Address*: 84, Ruskin House, Herrick Street, Westminster, S.W.

OGILVIE, Glencairn Stuart, dramatist; *b.* Haslemere, Surrey, 1858; *e.* at Rugby and Oxford, called to Bar, 1882; author of "Knowledge," "Hypatia" (produced by Beerbohm Tree at Haymarket), "The Sin of St. Hulda," "The White Knight," "The Master," "John Durnford, M.P." and (with Louis N. Parker) of the version of "Cyrano de Bergerac" (produced by Wyndham). *Recreations*: All sorts of outdoor sports. *Address*: The Lodge, Woodbridge. *Clubs*: Garrick, Beefsteak, &c.

OHNET, Georges, French novelist and dramatist; *b.* Paris, 1848; is the author of dramatic versions of several of his novels, notably "Le Maître de Forges" and "La Comtesse Sarah"; M. Ohnet has also written a few original plays: "Regina Sarpi," "Marthe," "Le Colonel Roquebrune," &c.; recently chosen President of the "Société des Auteurs et Compositeurs Dramatiques" for the current year. *Address*: 14, Avenue Trudaine, Paris.

OLIVE, Edyth (Mrs. Arthur Applin), actress (tragedy and comedy); *e.* at Newton Abbot, Devon; *m.* Arthur Applin, actor; studied at the Guildhall School, and received dramatic training in connection with Ben Greet's companies; made first appearance at Comedy, as *ingénue* in "The New Wing"; created women characters in several of Maeterlinck's plays; also in Professor Murray's Greek dramas. *Favourite part*: Edith in "A Mother of Three." *Hobby*: Working. *Address*: 26, Shaftesbury Avenue, W.

OLLIFFE, Geraldine (Mrs. Compton Mackenzie), actress; *d.* of a country clergyman; having her own way to make, went on the stage; her first engagement was to walk on in "The School for Scandal" at Haymarket; shortly afterwards went to Australia, where she toured the colonies, playing in a large number of leading

rôles in comedy and drama; returning to England, she played at most of the West End houses; toured in "The Degenerates," playing Mrs. Langtry's part; has since been principally occupied in touring. *Address*: c/o *The Stage*, or *Era*.

O'MARA, Joseph, tenor vocalist; *b.* Limerick, where he was educated; studied music and singing in Italy, and made his first public appearance as Ivanhoe in the memorable production of the opera of that name at Royal English Opera House (now Palace Theatre), a wonderful beginning for a young and then unknown singer; on the failure of the Royal English Opera House, he was transferred by Augustus Harris to Covent Garden, where he sang for three seasons as principal tenor; went to America in "Shamus O'Brien," in which he played Mike Murphy, the tenor and villain of the piece; sang in "Cavalleria Rusticana" at Covent Garden, 1900; has sung at all the principal concerts in London and the provinces, and sometimes has had as many as four engagements in one day; after touring for three years in America, became leading tenor in the Moody-Manners Company, and is still with them; in 1901 he went to Paris for additional study; sings in five languages—French, German, Italian, English, and Irish. *Club*: Savage.

O'NEILL, James, American dramatic actor; *b.* in Ireland, 1855; made his *début* at the age of seventeen at the National Theatre, Cincinnati, in Edwin Forrest's Company; appeared with Adelaide Neilson at the age of twenty, and two years later joined Edwin Booth's Company and played alternately with the great tragedian the principal parts of the classic *répertoire*; one of the most notable incidents of his career was his appearance as the Saviour in a "Passion" play at the Baldwin Theatre of San Francisco; has also interpreted with considerable success the *rôles* of D'Artagnan and Monte Cristo, under the management of Liebler and Co.

ONGAR, Ivy (of The Ongars, quick change dancers); *b.* Portsmouth, June 28th, 1883; *d.* of Lionel Graham, costumier; *s.* of her partner, Harry Ongar; prepared for the stage in Russia; first appeared at Empire, as speciality dancer, 1900; has since appeared at Tivoli, and other West End and provincial halls; in pantomime at Grand, Islington, 1904. *Address*: c/o Ernest Warner, 157, Strand, W.C.

ORAM, Mona K. (Mrs. Arthur Greenville), actress; *b.* Southport; *d.* of Henry Oram, woollen manufacturer, of Manchester; sister of Roma White, novelist; *m.* Arthur Greenville, 1895; gained her first experience of the stage with Ben Greet and F. R. Benson; first appeared at Reading, 1890, as Mathilde in "A Scrap of Paper"; specially engaged to play Esther in "Caste" with John Hare, when the latter first played Eccles; two tours in America with John Hare; starred in South Africa with George Edwardes's company. *Favourite part*: Rosalind. *Hobbies*: Golf, cycling, riding, and reading. *Address*: 20, Kenyon Mansions, Queen's Club Gardens, W. *Club*: New Century. *Agent*: Blackmore, Arthur Hart.

ORD, Ralph Jerrold, actor (romantic lead and heavies); *b.* Newry, Ireland, September 18th, 1869; *s.* of John Ord, master tailor in the Army; *m.* Cissie Bellamy, July 14th, 1897; *e.* at Leigh and at R. E. School, Aldershot; prepared for the stage as an amateur; made first professional appearance at St. James's, Manchester; lead in classical *répertoire* with John F. Preston; nine engagements with Alfred J. Byde as heavy lead; tours with Adria Hill and Robert Ayrton (twice), J. Gar-Kiddie (as producer and lead in "Our Coastguards"), F. G. Kimberley (heavy lead in "Two Little Drummer Boys"); two years with Carson and Granville, first as heavy lead and second year as Harry Beech in "The Drama of Life," &c. &c. *Favourite part*: Master Varney in "Kenilworth." *Hobbies*: Rowing, cricket, and billiards. *Ad*

dress: 33, May Street, South Shields.

O'REILLY, Emmie (Mrs. Austin-Leigh), actress; *m.* Anthony Austin-Leigh, 1888; spent a good deal of her early years abroad, and travelled much; studied for the stage under Mrs. Chippendale and Horace Wigan, at Argyle Street Dramatic School; made first appearance professionally in a duologue at the old Imperial, Westminster; while playing in a *matinée* performance of "Mary Stuart," at Gaiety, was seen by Mary Anderson, with whom she played for two years at Lyceum and on tour; leading lady with Sir Augustus Harris and other managers. *Address*: 20, Belsize Park, N.W.

ORFORD, Emmeline; *b.* London, on site now occupied by Apollo Theatre; was educated for stage, her instructors being Allan Beaumont, elocution, and Edwin Holland, music; first appeared as a child actress in Richard Mansfield's production of "Richard the Third" at Globe, 1889; principal *soubrette* at Lyric in "The Mountebanks," "The Magic Opal," "Incognita"; played title-*rôle* in "Mam'selle Nitouche" at Duke of York's; Tricky Maybud in "The Foundling" at Terry's; "Jaunty Jane Shore" at Strand; and Arabella in "A Close Shave" at Court; created most of the above parts, and was the original provincial Emma in "Gentleman Joe" and Trimmer in "Orlando Dando"; has also appeared as principal boy in pantomime at Edinburgh, Bradford, Nottingham, Bristol, &c.; for the last few years has played at the principal London and provincial music halls, where she is still appearing. *Favourite part*: Mam'selle Nitouche. *Address*: c/o *The Stage*, or *Era*.

ORME, Denise, actress; received musical training at Royal Academy of Music, where she took lessons in the 'cello and singing; also received vocal training from Kate Flynn; obtained her first engagement at Daly's Theatre, in "The Little Michus," 1905, being speedily promoted from

the chorus to the part of one of the Michus, in which she at once created a most favourable impression, both by her singing and acting, and also by her performance of a 'cello solo, specially introduced in the second act. *Address*: Daly's Theatre, W.C.

OSBORNE, Kate, actress (old women and characters); *e.* at Convent of Notre Dame; first professional appearance many years ago; has played over seven hundred parts, from Anna Maria in "Ici on parle Français" to Portia in "The Merchant of Venice"; has written fairy plays for children, a three-act comedy, a musical comedietta, and several short stories. *Address*: A.A.

OSBORNE, Theresa (Mrs. Sydney Compton), actress; *b.* in India; *d.* of the late Colonel J. H. Willoughby Osborne, Bengal Staff Corps; *e.* at Brighton and London; *m.* 1900, to Sydney Compton; prepared for stage by late Amy Sedgwick; first appeared at Manchester, in small parts, with Mrs. Bandmann-Palmer; engaged for season at Olympic as Virginia, and Lady Anne in "Richard III."; also appeared as Juliet, Portia, Rosalind, Ophelia, &c.; has played leads with C. W. Somerset, J. F. Elliston, Berte Coote, Milton Bode, Edmund Tearle, &c. *Favourite part*: Rosalind. *Recreations*: Painting and sewing. *Address*: 52, Cambridge Mansions, S.W., or A.A. *Agents*: St. John Denton and Frank Weathersby.

O'SULLIVAN, Denis, concert, grand and comic opera singer, and dramatic actor; *b.* San Francisco, U.S.A., 1868; *s.* of Cornelius O'Sullivan, of Skibbereen, Ireland, banker and merchant; *m.* Elizabeth Curtis O'Sullivan ("Patrick Bidwell"), painter and playwright; *e.* at St. Ignatius's College, San Francisco; studied singing in Florence and in Paris, but had absolutely no preparation as an actor; made first appearance as Ferrando in "Il Trovatore," with the Carl Rosa Company, in Dublin, August 25th, 1895; created Shamus in "Shamus O'Brien," at Opera Comique, 1898;

sang "Vanderdecken" in "The Flying Dutchman" at five hours' notice; played to 68,800 people in four weeks as star actor in the Boucicault dramas at San Francisco, in 1902, without previous preparation; Marshal Lefébvre in "The Duchess of Dantzic" at Lyric, 1904-5; lead in "Peggy Machree" at Wyndham's, followed by suburban and provincial tour, 1905. *Recreations*: Golf and athletics. *Address*: 7, Lansdowne Road, Holland Park, W. *Clubs*: Green Room, and Lambs' (New York).

OTERO, Caroline (La Belle Otéro), dancer and variety artiste; *b.* at Puente Valga, Spain, 1868; first appeared at Barcelona in operetta, followed by café concerts at Beziers, 1888; then made *début* at Paris at the Cirque d'Été, in 1891; after touring in America she went to St. Petersburg, Vienna, Berlin, Buda Pesth, and then came to London, where she created several dances; engaged eight consecutive times at the Folies Bergère, and appeared at the Marigny in pantomime, entitled "Une Fête à Seville"; she has also played at all the leading Continental watering-places. *Address*: 90, Avenue Kleber, Paris.

OTLEY, Charles, actor (character and low comedy); *b.* Newington, S.E., 1850; began life as a law clerk; joined stock company at Oldham, 1867; subsequently appeared in small parts in Charles Calvert's Shakespearean revivals at Manchester; principal comedian, Glasgow Royal, 1873; Plymouth, 1874; Bradford, 1875; three years in pantomime at Theatre Royal, Edinburgh; also in pantomime at Brighton, Prince of Wales', Birmingham, Theatre Royal, Manchester, Theatre Royal, Hull, &c.; eight months at London Pavilion, 1878, in "The Confidence Trick," the first impersonation sketch ever presented in a music hall, in which he sustained seven characters; has played innumerable other characters in London and the provinces; toured as Perky Middlewick in "Our Boys," 1905. *Hobbies*: Reading and walk-

ing. *Address*: 13, Champion Grove, Denmark Hill, S.E.

OWEN, Ellen (Mrs. Stuart Lomath), actress (comedy and character); *b.* Huddersfield; *d.* of John Heselgrave-Wilson, analytical chemist; *m.* Stuart Lomath, 1896; *e.* Huddersfield; studied for the stage with Carlotta Leclercq; made her first appearance in *répertoire* tour with Roberts, Archer, and Bartlett, with whom she remained for three years; subsequently played in "The Union Jack," "Human Nature," "Fatal Card," and other dramas; has also played Helen in "Niobe," Sarah in "Walker, London," Miss Romney (her favourite part) in "Strange Adventure of Miss Brown," Mrs. Blower in "A Snug Little Kingdom," &c. *Address*: Arthog Hall, near Dolgelly, North Wales, or A.A.

PACEY, Tom (Thomas Walter Pacey), variety agent; *b.* at White House Hotel, Newark, Notts, December, 1863; began life as a commercial traveller; has introduced a large number of first-class variety artistes to the stage, including Datas and Berzac; has traded for some years in partnership with Fred Reeves, under the style of Pacey and Reeves; held walking championship of the Midlands for three years; won One Mile Walking Championship Cup (open to members of the profession) at Music Hall Sports, 1902 and 1903; vice-chairman of Music Hall Benevolent Fund, 1903 and 1904; chairman, 1905. *Hobbies*: Motoring and hunting. *Address*: 186, Brixton Road, S.W.

PAGDEN, Leonard, actor (leading business); *s.* of James W. Pagden, of Alfriston, Sussex; *e.* at Eastbourne and Hurst College; deserted the law for the stage, making his first appearance without as much as a single lesson in elocution at the old Ealing Theatre, December, 1886, as character old man in the farcical comedy, "Borrowed"; after a six months' tour through the fit-ups with a melodramatic *répertoire* company (during which period he received his full salary for two weeks only), was engaged by J. B.

Mulholland, and toured for two years in "Mizpah" and "Dis-owned"; juvenile and heavy parts in "My Jack," "Sons of Erin," "The Lights of Home," "Star of India," "Hand of Justice," "The Life We Live," "Brought to Justice," and other dramas; toured the drama "Mizpah" for over three years, playing in it over 1,200 times; joined A. B. Tapping for twelve months' tour in "Jim the Penman," "The Idler," "Money," and "The Lost Paradise," 1894; Aubrey Tanqueray in "The Second Mrs. Tanqueray," with Eade Montefiore, 1899; toured for further two years with A. B. Tapping, playing Mark Cross in "The Idler," the title rôle in "Jim the Penman," Dr. Candy in "The New Boy," Brabazon in "Sowing the Wind," Nigel Stanyon in "The Tree of Knowledge," and leading parts in old comedies, 1899—1901; Jim Blagden in "Wheels Within Wheels" with Charles Sugden; created Sir Matthew West in "A Woman of Impulse," Court, Liverpool, 1902; and at Comedy, London; Joseph Pinner in "The Altar of Friendship," Dick Rudyard in "One Summer's Day," Carewe in "When We Were Twenty-One," Villiers in "The Red Lamp," Colonel Brinthorpe in "Sunday," &c. *Favourite part*: Mark Cross. *Hobbies*: Cycling, tennis, fresh air, and music (especially Wagner and the ultra-modern writers, such as Elgar, Richard Strauss, and Tschaikowsky). *Address*: Alfriston, Berwick, Sussex, or A.A. *Clubs*: Green Room.

PAGET, Rose Vernon (Mrs. William Paget), actress; *b.* London; widow of Wm. Paget; first appeared at Auckland, New Zealand, as Geraldine in "The Green Bushes"; subsequently appeared in "The Shop-walker"; played Mrs. Snagsby in "Jo" some hundreds of times in Australia and London; Nurse in "Romeo and Juliet"; Mrs. Hardcastle, Audrey in "As You Like It"; two engagements at Haymarket; also appeared in "The Man from Blankley's," and many other pieces on tour. *Address*: A.A.

PALFREY, May Lever (Mrs. Weedon Grossmith), actress; *d.* of Dr. Palfrey, of Brook Street, and a direct descendant of Charles Lever, the novelist; *m.* Weedon Grossmith, 1895; her father dying when she was a child, she adopted the stage as a profession; after the usual experiences of touring and understudying, came to London, and made a hit in "A Pantomime Rehearsal," in which also her future husband appeared; subsequently appeared in "The New Boy," "The Strange Adventures of Miss Brown," "The Ladies' Idol," "The Shop-walker," "The Prodigal Father," "Miss Francis of Yale," and "The Night of the Party." *Address*: 1, Bedford Square, W.C., or A.A.

PALMER, Ada, actress (character, heavies, comedy); *b.* in the City of London; *d.* of John Palmer, of Wimbledon; *e.* at Central London Collegiate School; studied elocution with Mr. Hasluck and at Henry Neville's dramatic school; first appeared, 1892, at Gloucester, as Maud Chandler in "The Middleman"; has fulfilled engagements with Willie Edouin, A. B. Tapping, Lawrence Irving, Henry Dundas, Walter Sealby, Wm. Calder, J. M. East, John Denton, Edward Lockwood, &c. *Address*: 78, Merton Road, Wimbledon, or A.A. *Agent*: St. John Denton.

PARKER, Frank, stage manager and producer; *b.* 1858; commenced life as call-boy at old Adelphi, after which he worked in subordinate capacities under Sir Augustus Harris and other managers; his first important engagement in London was as stage manager at Terry's, when "The French Maid" was produced under his entire supervision and control; went to the Hippodrome on its opening, 1900, as producer and has remained there ever since, devising and staging a number of ingenious and elaborate spectacles. *Recreations*: Country life, boating. *Address*: London. Hippodrome. *Club*: Eccentric.

PARKER, Louis Napoleon, dramatist, composer; *b.* Calvados, France,

1852; *m.* Georgina Calder, 1878; *e.* Freiburg and with Walter Lacy at Royal Academy of Music (of which he was created a Fellow, 1898), during which period, at the age of 17, he wrote his first play; at the conclusion of his studies at the R.A.M. was appointed Director of Music at Sherborne School, Dorset; during the nineteen years he held this post, wrote numerous cantatas, songs, and other musical works, and several plays; resigned in 1894, in order to devote himself to playwriting; has written, translated, or collaborated in the production of the following plays: "A Buried Talent," "Chris," "Taunton Vale," "The Love Knot," "Love in a Mist," "Rosmersholm," "The Bohemians," "The Sequel," "David," "Gudgeons," "Once Upon a Time" (Haymarket), "The Blue Boar," "The Mayflower" (New York), "Love in Idleness," "Rosemary" (with Murray Carson), "The Man in the Street," "The Spell-bound Garden," "Magda," "Change Alley," "The Vagabond King," "The Happy Life," "Ragged Robin," "The Termagant," "The Jest," "Man and his Makers," "The Sacrament of Judas," "Captain Burchell's Luck," "The Bugle Call," "Cyrano de Bergerac" with Stuart Ogilvie), "The Masque of War and Peace" (at His Majesty's), "The Swashbuckler," "The Cardinal," "L'Aiglon," "The Heel of Achilles," "The Twin Sister," "The House of Burnside," "The Optimist," "Agatha" (with Mrs. Humphry Ward), "The Monkey's Paw," "The Sorceress," "Beauty and the Barge" (with W. W. Jacobs), "Everybody's Secret" (with Captain Marshall), "The Creole," "The Harlequin King," "The Duel"; organised the Sherborne Pageant, 1905, and the Warwick Pageant, 1906. *Address*: 3, Pembroke Road, Kensington. *Clubs*: Garrick, Omar Khayyám, German Athenæum.

PARKINA, Elizabeth, operatic and concert vocalist; *b.* Western Missouri, 1882; *d.* of J. D. Parkinson, judge of the Law Courts, and his wife, Mary Louisa Parkinson; *e.* Kansas City, Missouri; prepared for

operatic stage by Madame Mathilde Marchesi in Paris; made *début* at Opéra Comique, Paris, as Lakmé, in 1902, her principal engagements were at Paris, 1902-3, Covent Garden seasons, 1904-5; Australian tour under J. C. Williamson, 1905; has sung in the principal towns of England and at all important London concerts; sang the principal soprano music in "A Midsummer Night's Dream," at the Adelphi, 1905-6. *Address*: 51, Bedford Court Mansions, Bedford Square, W.C.

PARRY, Alfred W., dramatist; *b.* Preston, Lancs.; *s.* of William Parry, jeweller and fine art dealer; author or part author of several dramas, farcical comedies, &c. (several of which have been produced in Liverpool and Leith), as well as about 200 songs. *Address*: 17, East Street, Preston, Lancs.

PARRY, Edward (Judge Parry), dramatic author; called to the bar, 1885; judge of Manchester County Court since 1895; author of several children's plays, including "Katawampus," produced at Prince of Wales's 1901; part author of "England's Elizabeth," with Louis Calvert produced at Theatre Royal, Manchester, 1901; and with F. Mouillot, of "What the Butler Saw," produced at Wyndham's, 1905, and afterwards transferred to Savoy; also (with F. Mouillot) of the comedy, "What's the Matter with London?"; is author of "The Letters of Dorothy Osborne" and numerous children's books. *Address*: Holland House, Withington, Manchester. *Clubs*: Garrick, &c.

PARRY, Katharine, actress (juvenile lead, comedy); *b.* London, January 9th, 1880; *e.* privately, at home; prepared for the stage as a student at the Ben Greet Academy, Bedford Street, 1902; made first professional appearance at Fulham, in March, 1902, by walking on with the Ben Greet *répertoire* company; played Maisie in "One Summer's Day," at St. George's Hall; toured in "Quality Street," with Gatti and Frohman, 1903; in "An Actor's Romance," with Bert Coote, 1904; in

"Thoroughbred," with Coventry and Collins, 1904; in "Facing the Music," with Herbert and Alexander 1905, with Patrick Kirwan's Pastoral Players at Botanic Gardens, spring, 1905; toured with Ida Molesworth in "Under Two Flags," autumn, 1905. *Hobbies*: Boating, punting. *Address*: 25, Arundel Gardens, Notting Hill, W., or A.A.

PARTRIDGE, Bernard, R.I. (Bernard Gould), actor and artist; *b.* London, 1861; *s.* of Richard Partridge, F.R.S., President of Royal College of Surgeons; *e.* at Stonyhurst and London University; *m.* Lydia Harvey, 1897; devoted himself originally to decorative painting and designing, and subsequently to black and white work; has been a member of the staff of *Punch* since 1891, and is now one of "Mr. Punch's principal political cartoonists"; appeared for some years as an actor, under the name of Bernard Gould, and played in "The Pointsmen," "Held by the Enemy," "Sweet Lavender," "Woodbarrow Farm," "Arms and the Man," "New Lamps for Old," "Under the Red Robe," "Hamlet," "Macbeth," &c. *Address*: 149, Church Street, Chelsea, S.W. *Clubs*: Garrick, National.

PASSMORE, Walter; *b.* London, 1867; *m.* Agnes Fraser, 1900; *e.* privately with a view to entering choir of St. George's Chapel, Windsor; made first professional appearance in 1881, at Sunderland, as a page in the Majilton's pantomime, "Cinderella"; was apprenticed to Cramers, the pianoforte-makers; at expiration of indentures joined a concert party under Lieutenant Walter Cole, and then another controlled by his own brother-in-law, playing general utility in bustling farcical comedies, and also officiating at the piano; this engagement lasted until 1893, when he played in provincial pantomime; on being recommended to D'Oyly Carte, was cast for a small part in Conan Doyle and Barrie's "Jane Annie" at the Savoy; remained with the Savoyards until their final disbandment, in 1903, playing the principal comedian *rôles*;

appeared in "The Earl and the Girl" at Adelphi, 1903; "The Talk of the Town," at Lyric, 1904; "The Blue Moon," at same theatre, 1905, the Baroness in "Cinderella" at Drury Lane, 1905-6. *Clubs*: Yorick and A.A.

PATTI, Adelina (Baroness Cederström, operatic vocalist; *b.* Madrid, 1843; *d.* of Salvatore Patti, a member of a well-known Sicilian family, and Caterina Chiesa, operatic vocalist; married first the Marquis de Caux, 1868; second, Signor Nicolini, 1886; third, Baron Cederström, 1899; went with her parents to New York, where she was educated, and made her first appearance under the management of her brother-in-law, M. Strakosch, at Niblo's Gardens, New York, at the age of seven, singing the two florid cavatinas, "Casta Diva" from "Norma" and "Una Voce" from "Il Barbiere," afterwards well known in her *répertoire*; her first real *début* was made at the Academy of Music, New York, 1859; she was enormously successful, and was brought to London by her brother-in-law, who was by this time an eminent *impresario*; appeared for the first time at Royal Italian Opera, Covent Garden, in "La Sonnambula," 1862, creating a furore by her brilliant singing; was equally successful at the Grand Opera in Paris in the following year, since which she has pursued a career of uninterrupted success, receiving ovations all over Europe at the opera houses of Brussels, Berlin, Moscow, St. Petersburg, Naples, Milan, Vienna, and other places, as well as in North and South America; has been the recipient of decorations and gifts from all the monarchs of Europe and the heads of various republics; although she has for some time retired from the operatic stage, she makes an annual appearance in London at her concert at the Royal Albert Hall. *Address*: Craig-y-Nos Castle, Ystradgynlais, R.S.O., Breconshire, South Wales.

PAULTON, Harry, actor; *b.* Wolverhampton, 1842; made first appear

ance as an amateur in that town at the age of nineteen, and four years later made his first professional appearance; first appeared on the London boards at the Strand as Blueskin, in the burlesque "The Idle Prentice," 1870; made several appearances with Edward Terry, Harry Cox, and Marius in similar pieces, including one by himself, entitled "The Three Musketeers, and The Little One In"; played in numerous comedies by Arthur Sketchley, H. J. Byron, and others; in 1872 went to the Alhambra, taking the title-rôle in "King Carrot," followed by "The Black Crook," of which extravaganza he was joint-author with his brother; also played at the Alhambra in "Don Juan," during the run of which the famous contests between the partisans of Rose Bell and Kate Santley took place; remained at the Alhambra as principal comedian for five years; returned to Strand, 1883, where his play, "Cymbria," was produced, and in the following year a burlesque from his pen, "The Babes, or Whines from the Wood," was played at Toole's; in 1885, together with C. Bellamy, he wrote the opera "Erminie," to music by Jakobowski, which was successfully played at the Avenue; American tour 1888 and 1890; reappeared at the Globe, 1891, in "All the Comforts of Home" and "The Parvenu," and later played there the title-rôle in "The Book-maker," followed a short time after by his appearance at the Vaudeville in "The Mischief Maker"; once more returned to Strand, 1893, and produced there his most successful play, "Niobe," which had a long career; since then has frequently gone on tour, but his London appearances have been infrequent; in 1905 he played at His Majesty's in a revival of "Twelfth Night," as Sir Toby Belch, and in 1906 appeared in "Noah's Ark" at the Waldorf. *Club*: Green Room (of which he is an original member). *Address*: 9, Huguenot Mansions, East Hill, Wandsworth, S.W.

PAULTON, Tom (Thomas G. Paulton), actor (low or eccentric comedy);

b. Wolverhampton; *b.* of Harry Paulton; uncle of Edward, Harry, Jun., and Jack Walter Paulton; *m.* Maud Herbert, 1891; *e.* Charterhouse; originally in Civil Service; was prepared for the stage by personal study, and made first appearance at Theatre Royal, Cork, 1862, as First Gravedigger in "Hamlet"; stock seasons at Bradford and Isle of Man, 1862-3; Cardiff and Northampton, 1864; Northampton and Leicester, 1865; Grimsby, 1866-7; Queen's, Hull, 1868; Greenock, Aberdeen, Bradford, 1869; Brighton, Opera Comique, Scarborough, and Amphitheatre, Liverpool, 1870; eleven years at the Cape, 1873-1884, with Captain Roebuck, during which period he ran the Diamond Fields Theatre for four years, manager the Theatre Royal, Pietermaritzburg, during the Zulu War, and appeared before the Prince Imperial in the last performance he ever witnessed; on return to England toured with "Erminie," and other comic operas; five years as Jaikes in "The Silver King," &c. *Address*: 94 Stoke Newington Road, N.

PAUMIER, Alfred (Alfred G. P. Hodgson), actor manager; *b.* Liverpool; *s.* of A. R. Hodgson, actor; *e.* at Tattenhall and North London Collegiate School; studied under his father, who was for several years associated with Charles Dillon, and afterwards stage manager at Princess's; first appeared at Jarrow, in boys' parts, 1887; made first appearance in the West End in the following year, in "The Mystery of a Hansom Cab," at Princess's; was for several years leading man with Edmund Tearle; went into management in 1897, and two years later took a company out to South Africa in conjunction with Leonard Rayne, being the first manager to produce "Julius Cæsar" in Africa; has been in partnership with Walter Howard since 1900. *Favourite parts*: Brutus, Paul Kauvar, Iago. *Hobbies*: Fishing, painting, and photography. *Address*: A. A.

PAWLE, J. Lennox, actor (character); *b.* London, April 27th, 1872; *s.* of

John Christopher Pawle, solicitor and Parliamentary agent; *e.* at Guines, in France, and Berkhamstead; was a pupil at Sarah Thorne's Dramatic School at Margate, where he first appeared in a small part in "Ticklish Times"; was for some years comedian at the Pavilion, Mile End; has played leading parts at Lyceum, Haymarket, St. James's, Duke of York's, Adelphi, and most of the other West-End houses; promoter with Charles Goodhart of the London Matinée Syndicate; after his appearance in "What Pamela Wanted" at the Criterion, 1905, was engaged by George Edwardes for musical comedy, appearing in G. P. Huntley's part in "Lady Madcap," at the Prince of Wales's, 1905, and in "The Little Cherub" at the same theatre, 1906; has owned and edited a weekly racing paper; confesses to being the author of several unsuccessful plays and one book of indifferent verse. *Favourite parts:* William Todman in "Liberty Hall"; Eccles in "Caste." *Hobbies:* Cooking, cycling. *Address:* c/o Lieut.-Colonel Pawle, Chichester House, Ewell Road, Surbiton. *Clubs:* Green Room, West End. *Agent:* Blackmore.

PAXTON, Sydney (Sydney Paxton Hood), actor and resident manager; *b.* London, June 25th, 1860; *s.* of Rev. Edwin Paxton Hood, preacher, lecturer, and *littérateur*; *m.* Lillie Leicester. *d.* of G. F. Leicester, actor; *e.* chiefly at Bremen, Germany, and for some years engaged in business; first appeared as an actor at Cambridge Hall, Southport, 1880, as entertainer with the late Arthur Lloyd; had varied experience in the fit-ups and in stock seasons; seven years with Compton Comedy Co., 1885—1892; toured in "Walker, London," playing J. L. Toole's own part, 1893, and at Toole's Theatre, 1894; played Spettigue in "Charley's Aunt" with W. S. Penley at Globe, 1,026 times, 1894—1897; with Martin Harvey at Lyceum and Prince of Wales's, 1899, playing Stryver in "The Only Way"; toured America and Canada with Weedon Grossmith in "The Night

of the Party"; resident manager Grand Theatre, Southampton, since 1903; also manager (for J. De Frece) of Hippodromes, Southampton and Boscombe; is a member of the Executive Committee of the Actors' Benevolent Fund. *Address:* Grand Theatre, Southampton. *Clubs:* Green Room; Royal Southampton Yacht.

PAYNE, Edmund, actor; *b.* 1865; first appeared (in pantomime) as a snowball, at Corn Exchange, Market Harborough; nearly lost life within his first minute on the stage owing to a super pushing him on from the wings, so that he lost his balance and rolled into the footlights, setting fire to the cotton wool with which his snowball costume was covered; gained the usual experience in fit-ups and stock companies, occasionally appearing at music halls and in pantomime, and acquiring an excellent provincial reputation as a comedian; was secured by George Edwardes, 1891, to appear at Gaiety in musical comedy; subsequently he had as his stage companion the late Katie Seymour; the humorous singing and acting, and, above all, the admirable dancing of the well-assorted pair proved an immense attraction at the favourite home of burlesque and musical comedy; his exceedingly droll performance in "The Circus Girl," followed by "A Runaway Girl," set the seal on his reputation as one of our most amusing and original comedians. *Address:* Gaiety Theatre, Strand, W.C.

PAYNE, George Adney, music-hall proprietor and manager; *m.* Ethel Earle; has been for nearly thirty years connected with the "halls," first as partner with Mr. Crowder at Parthenon, Greenwich; the partners took over Lusby's, Mile End (now Paragon), and later purchased the Canterbury, which they converted from a dire failure into an astonishing success; since then his success has been almost uninterrupted; directs a number of music halls (including the Oxford, Tivoli, and Pavilion) with the greatest

judgment and the best results; is a member of the Hertfordshire Yeomanry and a Trustee of the Music Hall Benevolent Fund. *Address*: 131, Bedford Court Mansions (*Tele.* 2035 Gerrard), and Herne Bay. (*Offices*: 1, Tottenham Court Road, W.C. *Tele.* 2035 Gerrard.) *Club*: Eccentric.

PAYNE, Reginald (Reginald Charles Greenwood), actor (character and heavy); *b.* Aston House, Hawarden, May 27th, 1883; *s.* of Charles Greenwood; *e.* at Heversham Grammar School, and at Giggleswick; was prepared for the stage by touring with Gladys Gaunt's *répertoire* company through the Irish fit-ups, 1902-3; toured in "La Comédie Anglaise" with Maggie Morton, 1903-4; Pedro in "By Sheer Pluck," 1904; Sharkey Shepps in "The Seal of Silence," 1904; Guy Verdon in "A Marriage of Vengeance," 1904-5. *Hobby*: Long country walks. *Address*: Oaklands, Grange-over-Sands, Lancs.

PENLEY, W. S., actor and manager; *b.* St. Peter's, Margate, 1851; *s.* of a schoolmaster; *e.* at his father's school, Charles Street, Westminster, afterwards assisting there as a teacher; learnt singing as a member of the choir of the Chapel Royal, Savoy, and was a bass singer in the choir of a church in Charles Street, Westminster, and at Bedford Chapel, Bloomsbury, of which the Rev. J. M. Bellew was then incumbent; was subsequently in the choir of the Russian Embassy chapel; then turned his attention to the stage, and obtained an engagement from Miss Litton at the Court to play a small part in the burlesque of "Zampa"; the first character in which he shone was as foreman of the jury in "Trial by Jury," at the Royalty, in 1872; after several provincial tours, he appeared in 1876 at the Strand in "Princess Toto," remaining there till 1879, when he returned to the Royalty to play in "Crutch and Toothpick"; toured with "H.M.S. Pinafore," and in 1880 visited America with the Hanlon Lees; returned to London, 1881, to take part in "The Vicar of Bray"

at the Globe; in 1882 appeared in "Rip Van Winkle" and "Falka"; when "The Private Secretary" was removed to the Globe, succeeded Beerbohm Tree as the Rev. Robert Spalding; was afterwards seen in "The Doctor," "The Arabian Nights," "Uncles and Aunts," "Æsop's Fables," and "The Judge," which was first produced at Terry's, and then transferred to the Opera Comique; joined Violet Melnotte's company at Toole's, 1891, and appeared as Guy Warrener in "Our Regiment"; in the same year he went to the Savoy and played in "The Nautch Girl"; in 1892 took the Globe and produced "Charley's Aunt" (by Brandon Thomas), which enjoyed a record run in London, and is "still running," having been played in various languages all over the globe; built the Great Queen's Street Theatre in 1898, and reproduced "Charley's Aunt," subsequently appearing at the Royalty in "A Little Ray of Sunshine" in 1900; is a prominent Freemason. *Address*: The Vines, St. John's, Woking. *Clubs*: Constitutional, Savage, Eccentric.

PERCYVAL, T. Wigney, actor and dramatist; *b.* Yorkshire; made first professional appearance at Princess's, February, 1886, with Wilson Barrett, with whom he played leading, heavy, and character parts for upwards of fifteen years, including four tours in America, one in Australia, and one in South Africa; has also played at most of the West-End houses; part author of "Sunday," &c. *Clubs*: Green Room, Savage.

PERFITT, Frank, actor vocalist; *b.* Norwich, 1880; *s.* of James Clement Perfitt, architectural draughtsman; *e.* at Norwich; originally intended for the law; first appeared at Norwich, 1899, as a concert singer; one of the founders of the Norwich Amateur Operatic Society; obtained appointment in choir of Westminster (R.C.) Cathedral as a bass singer, 1903; chorister in "The Duchess of Dantzic," Lyric, 1903; Ambrose in "My Lady Madcap," Prince of

Wales's, 1904; Alfred in "Mr. Popple," Apollo, 1905; is studying singing with a view to appearance in grand opera. *Address*: 36, Cambridge Street, S.W.

PETTITT, Henry, actor-manager; *b.* London, 1881; *s.* of Henry Pettitt, dramatic author; nephew of Harry Nicholls, J. Pitt Hardacre, Kate Read, and Mrs. Gordon Ashton; grandson of William R. Baldwin (English and Grand Opera); *e.* Bedford Grammar School; brought up by father with a view to the dramatic profession; first appeared at Regent Theatre, Salford, 1901, in "The Forlorn Hope"; played in "The Great Millionaire," Drury Lane, 1901, and tour of the same drama, 1902; toured in "The White Heather," 1902, in "The Flood Tide," Drury Lane, 1903; "Prayer of the Sword," Adelphi, 1904; in capacity of manager toured his own variety combination, Christmas, 1902; toured his father's comedy, "True Lovers' Knots," and the sensational drama, "Victims of Villainy," 1905; has written one-act play, "True Nobility," not yet produced. *Favourite part*: Death in "Everyman." *Hobbies*: Fowls and dogs. *Address*: The Chestnuts, 352, Goldhawk Road, Hammersmith, W. *Club*: A. A.

PHELPS-LEO, Arthur (Louis H. T. Phelps-Payne), actor and baritone vocalist; *b.* Brixton, 1882; great-great nephew of Samuel Phelps; *e.* at Bristol; worked for five years at Theatre Royal, Bristol, beginning as a programme boy, and played in stock and pantomimes; first appeared professionally at Templecombe, Dorset, in fit up, as song and dance artist; worked in variety houses, 1900-1; Dame in "Babes in the Wood," Christmas, 1901, at Nuneaton; nine months as Percy de Vere in "Lights o' London"; has toured with "Charley's Aunt," "Tom, Dick, and Harry," "The Belle of New York," "Nan," "Light in the Darkness," &c. *Address*: c/o Stage.

PHILIPS, F. C., dramatist and novelist; was born at Brighton, 1849; *s.* of Rev. G. Washington

Phillips, of Ruxley Park, Surrey; *e.* at Brighton College and at Sandhurst; was for three years in the 2nd Queen's Royal Regiment, 1868-71; resigned his commission, and read for the law, being called to the Bar in 1884; author of over twenty novels, and of numberless contributions to periodical literature; several of his books have been adapted for the stage, including "As in a Looking Glass" (which was played both by Sarah Bernhardt and by Mrs. Bernard Peere), "The Dean and His Daughter" (which he dramatised in collaboration with Sydney Grundy as "The Dean's Daughter"), "Husband and Wife" (with Percy Fendall), "Godpapa," and "The Burglar and the Judge" (with Charles Brookfield), and "Papa's Wife" (with Seymour Hicks). *Address*: 5, King's Bench Walk, Temple, E.C.

PHILLIPS, Rev. Forbes Alexander ("Athol Forbes"), novelist and dramatist; *b.* 1866; *s.* of a Civil Servant; *b.* of Hilda Forbes Phillips, actress; on leaving Durham University, was ordained curate of All Saints, Newcastle-on-Tyne, 1889; has been vicar of Gorleston, near Great Yarmouth, since 1893; is a prominent Freemason (P.P.G. Chaplain of Norfolk and Suffolk), and chaplain to the Church Actors' Union, in which he takes a strong interest; has done much good work in connection with the Church and Stage movement; author of several plays, including "Her First Proposal," "For Church or Stage?" (produced by Mrs. Brown Potter), "Lord Danby's Love Affair" (toured 1905, with Constance Collier as leading lady), "A Maid of France" (comedy), and "When it was Dark" (an adaptation of Geoffrey Thorne's sensational novel), which was produced at Kingston, February, 1906. *Address*: The Vicarage, Gorleston, Great Yarmouth. *Club*: Crichton.

PHILLIPS, Ida, actress (leads and light comedy); *b.* Sutherland Gardens, W.; *d.* of Mandeville B. Phillips, formerly private secretary to Archbishop Benson; *e.* at St. Mary Magdalene's College, Paddington; first appeared at Reading, with

Mark Melford, as Ada Baltic in "Turned Up"; was member of stock companies at Pavilion (Mile End), Lyric (Hammersmith), Surrey, &c.; played lead in Robert Arthur's stock at Aberdeen and Dundee, and in a large *répertoire* of comedies, society plays, and dramas; starred as lead in "Mariners of England," "The Idler," "Liberty Hall"; lead in "A Bunch of Violets," "East Lynne," "Caste," "Harbour Lights,"



Lallie Charles.

IDA PHILLIPS.

"In the Ranks," "Bootles' Baby," "The Sorrows of Satan," &c.; West Indian tour, 1904. *Favourite part*: Lady Harding in "The Idler." *Hobby*: Paying visits to her country cottage at Sarratt after an engagement. *Address*: 1, Tavistock Square, W.C. (*Tele.*: 9402 Central), and Spring Cottage, Plough Lane, Sarratt, or A.A.

PHILLIPS, Kate (Mrs. Harry Blenkinsop-Coulson), actress; *b.* in Essex; *d.* of the late Phillip Goldney, of Broadleigh Hall, Essex, a well-known fox-hunting squire; through altered circumstances, became a governess,

and during her career in that capacity she chanced to take part in some amateur theatricals, in which she achieved such success that she was advised to adopt the stage as a profession; made her *début* as one of the highly attractive corps of pages in "Chilperic," at Lyceum, 1870; after this came a provincial tour, followed by many metropolitan successes at the Prince of Wales's, Court, St. James's, and Vaudeville, at the last of which she remained for four seasons; amongst the many successful parts which she has played are the Boy in "Henry V.," Gerda in "The White Pilgrim," Maria in "Twelfth Night," Phoebe in "Paul Pry," Lady Franklin in "Money," Dot in "The Cricket on the Hearth," Mrs. Pomfret in "The Paper Chase," Cerisette in "The Dead Heart," Lady Gay Spanker in "London Assurance," and Susan in "Nance Oldfield"; suffered from a long and serious illness, 1887; and in December of that year she was tendered a complimentary benefit at the Haymarket, in which the then heads of the dramatic profession took part; on her recovery joined Irving at Lyceum, and appeared in a number of his most important productions; has since occasionally appeared at other leading West End houses; produced "The Little French Milliner," at Avenue, 1901; has since appeared at His Majesty's in "Twelfth Night," &c.; is a member of the Council of the A.A. *Address*: A.A.

PHILLIPS, Stephen, dramatist and poet; *b.* Somertown, near Oxford; 1867; *s.* of Rev. Dr. Stephen Phillips, precentor of Peterborough Cathedral; was educated at Peterborough Grammar School, and was intended for the Civil Service, but developed an inclination for the stage, and joined F. R. Benson's *répertoire* company; after appearing in a long list of roles, took a dislike to touring life, and occupied himself, for a short time, by taking a position on the tutorial staff of an Army "crammer"; ultimately drifted into the literary profession; his first play, "Paolo and Francesca," was produced at St.

James's by George Alexander, 1899; also author of "Herod" (1900), "Ulysses" (1902), and "Nero" (1906), all produced at His Majesty's by Beer-bohm Tree; he temporarily reappeared on stage as the Ghost in Martin Harvey's revival of "Hamlet," at the Lyric, in May, 1905. *Recreations*: Cricket, Cycling. *Address*: Woodthorpe Road, Ashford, Middlesex. *Club*: Garrick.

PHIPP, W. Scott, manager, dramatic and lyric author and composer; *b.* Kennington, 1870; has been connected from boyhood with the concert, music hall, and dramatic profession; was formerly a musical entertainer at concerts and music halls; late manager Court, Liverpool, Royal Aquarium, Great Yarmouth, &c.; wrote, composed, and produced "The Babes in the Wood" at West London, Christmas, 1904; contributed to several London newspapers. *Address*: c/o *The Era*.

PINERO, Arthur Wing, dramatic author; *b.* London, 1855; *s.* of John Daniel Pinero, solicitor; *m.* Myra Emily Hamilton, actress, (*née* Moore), widow of Captain Hamilton; after leaving school, spent some time in his father's office, with intention of becoming a solicitor, but before formally being articulated he took a dislike to the profession, and was seized with a strong desire to become an actor; first appeared in small parts as general utility actor at £1 a week, at Royal, Edinburgh, 1874; a year later, came to London, and appeared at Globe; for five years—1876 to 1881—was a member of Irving's company at Lyceum; during his first year here he wrote his first playlet, a one-act farce, called "£200 a Year," the manuscript of which he presented to R. C. Carton (who was also at that time a struggling young actor), who secured the production of the piece at Globe; his next efforts were "By-gones" (1880), and "Daisy's Escape," both of which one-act pieces were utilised as curtain raisers by Irving, with the young author in a leading part in each instance; his first real success was "The Money-Spinner," which was produced by John Hare and the Kendals at St.

James's, in 1880; after the production of "The Squire" by the same management, at the same house, in the following year, he abandoned his career as an actor; has since devoted himself to playwriting; the list of his works, in addition to those mentioned, includes "Hester's Mystery" (Folly, 1880), "Imprudence" (Folly, 1881), "Girls and Boys" (Toole's, 1882), "The Rector" (Court, 1883), "Lords and Commons" (Haymarket, 1883), "The Rocket" (Gaiety, 1883), "Low Water" (Globe, 1884), "The Ironmaster," adapted from "Le Maître des Forges" (St. James's, 1884), "In Chancery" (Gaiety, 1884), "The Magistrate" (Court, 1885), "Mayfair," adapted from Sardou's "Maison Neuve" (St. James's, 1885), "The Schoolmistress" (Court, 1886), "The Hobby Horse" (St. James's, 1886), "Dandy Dick" (Court, 1887), "Sweet Lavender" (Terry's, 1888), "The Weaker Sex" (Court, 1889), "The Profligate" (Garrick, 1889), "The Cabinet Minister" (1890), "Lady Bountiful" (Garrick, 1891), "The Times" (1891), "The Amazons" (Court, 1893), "The Second Mrs. Tanqueray" (St. James's, 1893), "The Notorious Mrs. Ebbsmith" (Garrick, 1895), "The Benefit of the Doubt" (Comedy, 1895), "The Princess and the Butterfly" (St. James's, 1897), "Trelawny of the Wells" (Court, 1898), "The Beauty Stone" (Savoy, 1898), "The Gay Lord Quex" (Globe, 1899), "Iris" (Garrick, 1901), "Letty" (Duke of York's, 1903), "A Wife Without a Smile" (Wyndham's, 1904), "His House in Order" (St. James's, 1906). *Address*: 14, Hanover Square, W.; Stillands, North Chepel, Sussex. *Clubs*: Garrick, Beefsteak, A.A. (life member).

PINO, Señora Rosario, one of the most clever and pretty *comédiennes* of the Teatro de la Comedia of Madrid; made her *début* about twelve years ago, in the Company of Maria Tuban, in *ingénue* parts, which she presented with considerable charm and in a peculiarly winsome manner; her success was immediate; among her more recent creations are plays by Benevente, and the Brothers Quintero; and in the

French *répertoire*, "Fedora," "Zaza," and "Madame Flirt"; toured in South America, 1905. *Address*: Teatro de la Comedia, Madrid.

POEL, William (Pole), actor and producer; *b.* London, 1852; *s.* of William Pole, F.R.S.; first appeared as an actor when 24; produced "Hamlet" without scenery, at St. George's Hall, 1881; was for some time, 1883-4, stage manager with F. R. Benson; for two years manager of "The Old Vic." (Waterloo Road), 1881-3; founder of the Elizabethan Stage Society, 1895, in connection with which he revived Marlowe's "Doctor Faustus," and numerous other works, including the old morality play, "Everyman," which has since attracted large audiences both throughout Great Britain and in America; author of a version of Barings Gould's "Mehalah" (produced at Gaiety, 1886), of "The Man of Forty" (produced at St. James's by George Alexander), &c. *Address*: 90, College Street, Chelsea, S.W.

POLINI, Emilie, actress (lead and juvenile lead); *b.* Shoreham, Sussex; *d.* of G. M. Polini, theatrical manager; sister of Marie Polini; *e.* at Convent of Our Lady of Zion, Bayswater; first appeared at Parkhurst Theatre as Cassiopia in "A Mother of Three"; has also played Nellie Denver in "The Silver King," Nan in "Prince and Pauper," Violet and Dorcas in "The Prodigal Daughter," Cigarette in "Under Two Flags," Alean in "The Second Mrs. Tanqueray," Lady Curtoys in "Wheels Within Wheels," &c., &c. *Favourite parts*: Nellie Denver and Cigarette. *Address*: 93, Penge Road, Anerley, S.E., or A.A.

POLINI, G. M. (Giovanni Maria Polini), theatrical manager; *b.* Malesco, Province of Turin, Italy; *s.* of a jeweller; father of Marie and Emilie Polini; *e.* at North London Collegiate School; was for nearly twenty years business manager to Wilson Barrett; five years with Mdle. Beatrice; late manager of Adelphi and Vaudeville for the Gattis; late manager of Princess's,

New Olympic, and Globe for Wilson Barrett; late manager Grand, Leeds; toured "The Sign of the Cross," "The Span of Life," "A Dark Secret," &c., &c., in most of the principal cities on the Continent of Europe. *Address*: 93, Penge Road, Anerley, S.E. *Club*: Eccentric.

POLINI, Marie, actress (lead and juvenile lead); *b.* London; *d.* of G. M. Polini, theatrical manager; sister of Emélie Polini; *e.* at Convent of Our Lady of Zion, Bayswater; made first appearance at Lyric with Wilson Barrett; played Nellie Denver in "The Silver King," Mrs. Tudway in "Lord and Lady Algy," Madame de Semiano in "The Marriage of Kitty," and "Sunday"; Nancy in Comyns Carr's version of "Oliver Sykes," 1905, &c., &c. *Address*: 93, Penge Road, Anerley, S.E., or A.A.

PORTO-RICHE, de Georges, French poet and playwright; *b.* Bordeaux, 1849, of Italian parentage; his dramatic works comprise "Le Vertige," a one-act play, staged at the Odéon Theatre, Paris, 1873; "Un Drame sous Philippe II., 1875; "Les Deux Fautes," 1878; "La Chance de Française," 1888; "L'Infidèle," 1890; "Amoureuse," one of his best pieces, 1891; "Le Passé," 1897, &c. *Address*: 100, Rue du Faubourg, St. Honoré, Paris.

POTTER, Cora Urquhart (Mrs. Brown Potter), actress; *b.* New Orleans; *d.* of Colonel David Urquhart; *m.* James Brown Potter, of New York (marriage dissolved by New York Courts, 1903); *e.* privately; first appeared on the stage in the United States as an amateur, chiefly in society performances on behalf of charities, for which she was the means of raising over £10,000; came to London in 1886, and made her professional *début* at Haymarket, as Anne Sylvester in "Man and Wife," by Wilkie Collins, who wrote to her: "You are my dear Anne Sylvester as I dreamed her, and as I have imagined her"; appeared at Gaiety as Faustine de Bressier in "Civil War," 1887; an Australian and Far Eastern tour with Kyrle Bellew fol-



MRS. BROWN POTTER. *Alfred Ellis and Watery.*

lowed, and on her return to England she appeared with Bellew in "Romeo and Juliet," at the Gaiety; also appeared in "Loyal Love," Charlotte Corday," "Hero and Leander," "The Lady of Lyons," "The Ghetto," &c., at various houses; appeared at the Duke of York's, under the management of George Musgrove, in "Francillon," 1896; engaged by Beerbohm Tree to play in "Carnac Sahib," at Haymarket, 1897, as Miladi in "The Musketeers," 1898, and as Calypso in "Ulysses," 1901; on the outbreak of the Boer War, she took a leading part in organising the arrangements which subsequently led to the hospital ship *Maine* being presented to her Majesty Queen Victoria by the ladies of America; during the war she frequently recited Kipling's "Absent-Minded Beggar" at the Palace, and elsewhere, on behalf of the various war funds, and is credited with having assisted English charities by her efforts in a greater extent than has any other person of foreign citizenship; has more than once recited Alexander Pope's "Vital Spark," &c., from the steps of the altar at Gorleston Parish Church, at the request of the vicar (Rev. Forbes Phillips) in connection with the Church and Stage movement; has also recited at St. George's, Albemarle St., W., at the request of the incumbent, Rev. Canon Kerr Gray; in 1904 took the Savoy, and produced there, in conjunction with Gilbert Hare, dramatic versions of "Pagliacci" and "Cavalleria Rusticana," and a new play, "Du Barri"; the season was unsuccessful, in addition to which she suffered severely through the defalcations of her solicitor, and bankruptcy proceedings ensued, which evoked widespread sympathy for the accomplished actress; toured with own recital company, and also appeared at the London Coliseum, 1905; author of "My Recitations," and of several magazine articles in New York. *Address*: Savoy Court, Strand, W.C.

POUNDS, Courtice, actor and vocalist; *b.* London, 1862; *s.* of Charles Pounds and his wife, who, as Mary Curtice, was a well-known vocalist;

brother of Louie Pounds; *e.* St. Mark's College, Chelsea; was subsequently for some years a student at R.A.M.; first engagement with D'Oyly Carte at Savoy during run of "Patience," under-studying Durward Lely and Rutland Barrington, 1881; small part in "Iolanthe," 1882, first in London and subsequently in provinces, and later on in cast of "Princess Ida"; went to America, 1883, playing three seasons in Gilbert-Sullivan opera; on his return to D'Oyly Carte, in 1888, he was entrusted with the creation of the part of Fairfax in "The Yeomen of the Guard," and appeared in all the productions at the Savoy during the ensuing four years, after which, in 1892, he appeared at Globe in "Ma Mie Rosette"; toured Australia with Williamson and Musgrove, 1895, his next London engagement of consequence being with Hans Lowenfeld at Prince of Wales's, where he created the part of the Novice in "La Poupée," 1897, and also appeared in "The Royal Star" and "The Coquette" which followed; his dancing in "The Snowman" at Lyceum, 189 was one of the hits of the piece; after a brief season as Geoffrey Wilder in a revival of "Dorothy," he joined Beerbohm Tree at His Majesty's, where he appeared in such widely differing rôles as that of the Clown in "Twelfth Night," Ferdinand in "The Last of the Dandies," and the Minstrel in "Ulysses"; he subsequently played the title part in the revival of "Chilperic" at the Coronet (1903), Papillon in "The Duchess of Dantzic," Lyric, 1904; and the Major in "The Blue Moon," Lyric, 1905. *Favourite part*: Papillon. *Clubs*: Savage, Green Room.

POUNDS, Louie, actress; *b.* Kensington; *d.* of Charles Pounds and his wife (who, as Mary Curtice, was a well-known vocalist); youngest sister of Courtice Pounds; went direct from school into the chorus, making her *début* in one of George Edwardes's companies; after three months was promoted to a small part in "A Gaiety Girl," and then was entrusted with a similar rôle in "An Artist's

Model," travelling with the latter piece to America for a three months' season; on her return to London, 1897, was engaged to play Dorothy Travers in "The French Maid," at Terry's, and at the same time played in Basil Hood's adaptations of two of Andersen's fairy tales at Lyceum; subsequently appeared in the same author's "Ib and Little Christina," "The Great Silence," and "Her Royal Highness," the part of the Prince, in the last-named piece, having been specially written for her; she next joined D'Oyly Carte for the seven months' run of "The Rose of Persia" at Savoy, subsequently appearing in "A Princess of Kensington," and in the title rôle in the revival of "Iolanthe," &c.; when the Savoy company was disbanded, appeared at the Adelphi and Lyric, in "The Earl and the Girl," 1903; went to the Vaudeville in "The Catch of the Season," 1904; created the name-part in "The Golden Girl," musical comedy, by Basil Hood and Hamish MacCunn, produced by H. Cecil Beryl, at Theatre Royal, Birmingham, 1905, in which she subsequently toured; returning to town, she took up the part of the American girl in "The White Chrysanthemum," at Criterion, 1905-6. *Address*: Criterion Theatre, W.

PRICE, Graham, dramatic coach and master of elocution at Glasgow University; *b.* London; *s.* of Hamilton Price, of Bersham Hall, near Wrexham; *e.* at Cheltenham, was prepared for the Church, but finally decided to go on the stage; studied singing in Italy, under Lamperti, and elocution under William Faren; made first professional appearance at Sunderland, 1894, with Osmond Tearle, playing four small parts in "Richard III." on opening night; four years in Shakespearean *répertoire* companies with F. R. Benson, William Haviland, and Mrs. Bandmann Palmer, playing over 100 parts; took up modern work, 1899, and gained varied experience in drama, melodrama, comedy, farce, sketches, and operettas; appointed Master of Elocution at Glasgow Athenæum, where he produced "The Knight of the

Burning Pestle" (in the Elizabethan manner), 1904, and Professor Murray's "Hippolytus," 1905; has composed numerous songs and written several short plays. *Hobby*: Music. *Address*: A.A. Club: Athenæum, Glasgow.

PRITT, Stephen, theatrical manager and dramatist; *b.* Walmer Bridge, Preston, May 5th, 1873; *s.* of Stephen Pritt, mill manager; *m.* Louie Peebles, June 6th, 1905; *e.* at Preston; made first appearance as an actor at Theatre Royal, Preston, 1896, in productions of own comedies, "A Lover of Two," and "Under the Old Name"; also author of "Lady Folly," "The Reapers," "Conscience," and other dramas; resident manager, Theatre Royal, Preston. *Address*: Theatre Royal, Preston.

PROCTOR, Cecil Vernon, actor (lead, juvenile, and comedy); *b.* Bentworth, Alton, Hants, August 14th, 1878; *s.* of F. J. Proctor, of Portsmouth, proprietor of *Chat*, serio-comic weekly; *m.* Amy Rudd, 1904; *e.* at Grammar School, Portsmouth, and originally engaged in journalism; prepared for the stage by Maxwell Ryder, West London Theatre, where he made his first appearance as a newsboy in "The Way of the World"; has appeared in "Under the Red Cross," "The Seal of Silence," "The Silver King," "Caste," "Moths," "Uncles and Aunts," "Two Little Drummer Boys," "Life's Sweetest Sins," &c., and in stock seasons at Hastings, Brighton, &c.; with Walter Melville's "The Worst Woman in London," 1905. *Favourite part*: Sam Geridge in "Caste." *Hobby*: Play-writing. *Address*: 131, Endlesham Road, Balham, S.W.

PUCCINI, Giacomo, composer; *b.* at Lucca, 1858; *e.* at Milan under Ponchielli; principal compositions are "Le Villi," 1884, "Edgar," 1889, "Manon Lescaut," 1893, "La Bohème," 1896, "Madama Butterfly" 1904.

PURVIS, Walter, comedian; *b.* Cardiff, 1870; *s.* of Charles Purvis, engineer; brother of Maggie Purvis;

m. Lily Brammer, 1903; was intended for mercantile marine; first appeared at Alexandra Palace with original Girards, leg-mania artists, 1884; played Honeycombe in "The Gay Parisienne"; Pilgrim in "The New Mephisto," 1903 and 1901; Sergt. Lightning in "His Majesty's Guests," 1901-2-3; Blake in "Saturday to Monday," 1904; MacGentle in "Sentenced for Life," and autumn tour with Walter Melville in "Her Second Time on Earth," 1905; Idle Jack in "Dick Whittington," Sinbad in "Sinbad," Abanazar in "Aladdin," and 1905, Ali Baba in "The Forty Thieves," &c. *Hobbies:* Photography and fishing. *Address:* 52, Novello Street, Fulham, S.W.

RALEIGH, Cecil (Rowlands), dramatic author; *b.* January 27th, 1856; *s.* of Dr. John Fothergill Rowlands, who was the second son of Dr. A. Rowlands (of Nant-y-glo, Monmouthshire, for many years famous as a gentleman-rider in the West of England; he was the first Englishman to win the great Baden-Baden Steeplechase when riding his own mare Medora; eventually retired from the practice of medicine and devoted himself to the Turf); youth was spent at Epsom, where his father died, shortly after which he went upon the stage, touring the provinces in the chorus of a comic opera company; obtained his first London engagement at Royalty, then under the management of Kate Lawler, and was eventually promoted to the position of acting manager, a post he continued to fill when the theatre was rebuilt and passed into the hands of Kate Santley; in the interval he acted as secretary to a now defunct school of dramatic art; on leaving the Royalty he took up journalism, writing first for *Vanity Fair*, and succeeding William Wilde as dramatic critic of that paper when it was edited by Thomas Gibson Bowles, M.P., also sub-editor and dramatic critic for *The Lady*, which was published in the same office, and followed Owen Hall as dramatic critic of *The Sporting Times*, one of the principal writers for which

was, at that period, the late Reginald Shirley Brookes, who became the first hon. sec. of the famous Pelican Club; was a member of the committee of that club, and on the death of Mr. Brookes accepted the office of secretary; here he met George R. Sims, and with him wrote a number of plays, including "Little Christopher Columbus," "The Grey Mare," and "The Guardsman"; the provincial rights of the latter were purchased by F. G. Latham, then general manager at Drury Lane, who suggested to Sir Augustus Harris that Mr. Raleigh should write the scenario for the opening ballet at the Palace when it was first turned into a music hall; accordingly Sir Augustus commissioned him to write "A Trip to Paris" (music by J. M. Glover), which had a long and successful run; he subsequently wrote two or three provincial pantomimes for Sir Augustus, who on the death of the late Henry Pettitt placed the Drury Lane autumn drama jointly in the hands of Henry Hamilton and Cecil Raleigh; they wrote "The Derby Winner" and "Cheer, Boys, Cheer," and after Harris's death they wrote "White Heather" and "The Great Ruby" for Arthur Collins; he subsequently undertook, single-handed, the writing of "Hearts are Trumps," "The Price of Peace," "The Great Millionaire," "The Best of Friends," and "The Flood Tide"; wrote "The Great Pink Pearl," "The Treasure," and "The Pointsman" with R. C. Carton, and "The Yashmak" and "Sporting Life" with Seymour Hicks; he served as president and vice-president of the Playgoers' Club, which he did much to foster; was the first president of the O.P. Club; made his first appearance upon the stage at an amateur performance at the age of eight, in company with H. M. Hyndman, since which period he has been a confirmed Socialist; is an inveterate cigarette smoker; like his father and his grandfather, he was born upon a Sunday, but as both of them died upon a Sunday he has a superstitious objection to being ill upon that day; is a Fellow of the Royal

Botanical Society, and his favourite recreations are hypnotism and bicycling; a life member of the A.A. *Address*: 2, Brunswick Place, Regent's Park, N.W. (*Tele.*: 1166, *Pad.*) *Clubs*: Reform, Eccentric.

RALEIGH, Mrs. Cecil; originally appeared under her maiden name of Isabel Elliseen, mainly in comedy parts, and always in London; first walked on at the Empire when it was a theatre, and next appeared with Weedon Grossmith in "Woodcock's Little Game," at the Gaiety; she understudied at the Adelphi and the Opéra Comique, and played in "Niobe," at the Strand; in 1892 she appeared at the Court in "The Guardsman," by George R. Sims and Cecil Raleigh, and she married the latter two years later; first appeared at Drury Lane in "The Derby Winner," then played a Spanish adventurer in "True Blue" at the Olympic, appearing the following autumn as the "villainess" in "Cheer, Boys, Cheer," at Drury Lane; the next autumn she toured the suburbs, playing heavy lead in "Sporting Life," by Seymour Hicks and Cecil Raleigh, and on this play going into the provinces she went to Drury Lane for the revival of "White Heather" in the spring; in the autumn of that year, 1898, she made one of her greatest successes in "The Great Ruby," at Drury Lane, and subsequently appeared in "The Price of Peace," and "The Best of Friends" at "the National Theatre"; she supported Mrs. Langtry at the Imperial, played a short season at His Majesty's, toured her own company in the suburbs, and was engaged by Sir Henry Irving when he last returned from America to play "Eleanor," in "Becket," which she continued to do up to the time of his lamented death at Bradford in October, 1905. She is a handsome and distinguished artist, and has many activities apart from the stage; is on the Executive Committee of the Theatrical Ladies' Guild, and takes a keen interest in the Actors' Orphanage; is a life member and member of the Council of the Actors' Association; and is one of

the best dressed women on the stage. *Address*: 2, Brunswick Place, N.W., or A.A. (*Tele.*: 1166, *Pad.*)

RALLAND, Bertie, theatrical touring manager; *b.* London, September 15th, 1883; *s.* of Herbert Ralland, theatrical touring manager; sister of Chrissie Ralland; *e.* at Colchester; was born and brought up in the profession; started professional career at the bottom of the ladder and worked through every department of theatrical life in order to gain experience; two tours with W. Payne Seddon; stage manager with Dottridge and Longden, pantomime seasons, 1900-1-2-3; business manager pantomime season 1903-4, Opera House, Leicester; advance manager with "The Blue Moon" for Hart and Malone, spring, 1904; five tours as manager for George Dance since August, 1905. *Hobbies*: Golf. *Address*: 31, Offley Road, Brixton, S.W., or A.A.

RAMSAY, Ernest, actor and composer; was educated for the City, and was for two years in a stockbroker's office; displayed a taste for music and the drama at an early age, and when he was nineteen placed himself under Sarah Thorne, at Margate, his first professional appearance being in a small part in the pantomime, "The Miller and His Men" (with assistant stage management); then followed an engagement with McLeod Loder in "Hans the Boatman"; joined Thomas Thorne's *répertoire* company, playing in "Sophia," "Miss Tomboy," "The Guv'nor," and "Our Boys"; returned to Sarah Thorne for pantomime in 1895-6; again toured with Thomas Thorne, staying with him for one year; a long engagement with Herbert Cecil followed; engaged by Pitt Hardacre, 1901, to play in "East Lynne"; engaged by Charles Wyndham and Arthur Bouchier as assistant stage manager at Criterion during the run of "The Undercurrent"; when the piece was taken off, his services were retained by Arthur Bouchier to assist in the production of "Pilkerton's Peerage"; assisted Gordon Craig in the production of

"Acis and Galatea" and "The Masque of Love" at Great Queen Street Theatre (under auspices of the Purcell Operatic Society); provincial engagements followed, including one with Nita Rae in the musical comedy, "The Lunatics," for which he composed some of the music. *Address*: A.A.

RAMSDALE, Alice (Mrs. Alice Fisher), actress (burlesque, soubrettes, chambermaids, and lead); *b.* Southsea, 1877; *d.* of James Ramsdale, comedian; sister of Terence, Edwin, Katie, Lillie, and Florence Ramsdale, and Jessie D'Alton; *e.* Aldershot; born in the profession and trained for the stage by her parents; made first appearance at Artillery Theatre, Woolwich, at the age of eight, in a child's part in "Belphegor"; has toured in all kinds of productions, under all kinds of managers; prefers burlesque to any other form of work. *Address*: The Ramsdales, Leigh-on-Sea, Essex.

RAMSDALE, Fred, comedian; *b.* Colchester, 1879; *s.* of James Ramsdale, actor and manager; brother of Terence, Edwin, Katie, Alice, Lillie, and Florence Ramsdale, and Jessie D'Alton; *e.* at Aldershot; was born in the profession, coming of one of the largest and best known of theatrical families; made first appearance when only six years old in a minstrel performance; appeared as the Old Man of the Sea in "Sinbad" at Brighton, 1886; toured for twelve years in pantomime and burlesque, 1886-1898, under management of brother, Terence; Dame in "Red Riding Hood" with brother Edwin, 1899; has since toured in pantomime with John Denton, J. D. Hunter, John Tiller, and A. E. Smith; has toured own burlesque companies, and appeared in own sketches in the music halls. *Hobbies*: Cycling and fishing. *Address*: Eaton Villas, Leigh-on-Sea, Essex.

RAMSDALE, Lilian (Lillian May Fisher), actress; *d.* of James Ramsdale, actor; sister of Alice and Terence Ramsdale; *e.* at Aldershot; was known at the age of three as "Baby Lilian, The Infant Phenomenon";

first appeared at Theatre Royal, Portsmouth; toured with her brother, Terence Ramsdale, through Africa, Spain, France, and Malta. *Favourite part*: Nan in "Good for Nothing." *Recreations*: Swimming and cycling. *Address*: Ramsdale, Leigh-on-Sea.

RANDALL, Beard, actor and stage manager; *b.* Brixton, 1880; *s.* of Henry Goodlake Beard, for twenty years in the India Office; cousin of Beard Francis (author of "The Medical Student," produced at the Strand), and of Hilton Francis; brother-in-law of Hal Hurst; *e.* at Brixton Grammar School, and intended for the profession of veterinary surgeon; prepared for the stage under Will Bishop; made first appearance September, 1894, in sketch, at Brixton Hall; toured for nine months, 1898, as Batty Todd, and stage manager in "The Middleman"; three tours as Joe Tomkins, and assistant stage manager with Robert Arthur in "The Trumpet Call," 1900-2; Sergeant Hennessy and assistant stage manager in Robert Arthur's "One of the Best" tour, 1904; Snap in "A Brace of Partridges," 1899; principal comedy with Lillian Bennett, May Wyniard, Ronald Bayne, Renauds, Lockwood, Harry Bruce, Henry Foxwell, &c. *Address*: 3, York Road, Bournemouth.

RANDALL, Harry; *b.* London, 1860; *e.* at private school in Bloomsbury; member of choirs of St. Mary le Strand and Chapel Royal, Savoy; first appeared on stage at Princess's in pantomime at the age of ten; his stage connection ceased for thirteen years; was apprenticed for five years to an heraldic artist and seal engraver, during which he studied modelling and drawing at the South Kensington School of Art, and attended classes at the Birkbeck Institution, at the same time keeping up his music by joining various musical societies and accepting professional musical engagements; accepted first music hall engagement at Deacon's, at the age of twenty-three, and afterwards at the Oxford and Pavilion; since then has sung in all

the principal halls in London and the provinces, and has become an established favourite; first appeared in Drury Lane pantomime in 1902, since when he has been regularly engaged there; is a member of committee of Music Hall Benevolent Fund. *Address:* 2, Alwyne Place, Canonbury. (*Tele.:* 188 Dalston.) *Club:* Eccentric

RANDEGGER, Alberto, conductor, composer, and teacher of singing; *b.* Trieste, 1832, *m.* first, Adeline, *d.* of Frederick de Leuw, Grafrath, Germany, 1890 (marriage dissolved), and second, Louise Baldwin, of Boston, Mass.; after having acted as director of music at Fiume, Brescia and in Venice, settled in London as a teacher in 1854; has been on the professorial staff of the R.A.M. since 1868, and at Royal College of Music since 1895; became musical director at the old Her Majesty's, 1880; conductor for 24 years of the Norwich Musical Festivals, 1881 to 1905, when he resigned; has conducted at the Royal Opera, Queen's Hall Royal Choral Society, and Sunday Orchestral Concerts, &c.; composed "Fridolin" (for Birmingham Festival, 1873), and several other cantatas; author of "A Singing Primer." *Address:* 5, Nottingham Place, W.

RAWSON, Thomas William, leading and character actor; *b.* Nottingham, October 14th, 1867; *s.* of a Nottingham lace manufacturer; *m.* Lily Bertram, February 13th, 1898; *e.* at Trent College, and apprenticed to a lace manufacturer; while an apprentice became closely identified with amateur dramatic clubs in his native city, and decided to adopt the stage as a career; first appeared professionally at Princess's, Glasgow, June, 1888, in a small part in "Mr. Barnes of New York"; principal engagements since then include tour as Pete in "The Manxman," 1895; tour as Svengali in "Trilby," 1896; tour in "The Liars," playing Wyndham's own part, 1899; stage manager in revival of "As You Like It" at Prince's, Manchester, 1902; engaged by Sir Charles Wyndham, May 5th, 1904, for London season

and American and Canadian tours which followed; played Jernigan, the detective, in "Mrs. Gorringer's Necklace" with Mary Moore at Birmingham one afternoon, at Manchester the same evening, and at Worcester the next afternoon. *Favourite part:* Sir Christopher Deering in "The Liars." *Address:* Sunningwater, Emsworth, Hants.

RAYNER, Minnie Gray (Mrs. Frederic Jacques), actress (soubrette and character comedy) and contralto singer; *b.* Kennington, May 3rd, 1869; *d.* of William John Rayner; sister of Ethel and Amy Rayner; *m.* Frederic Jacques, 1892; after being five years with Stedman's choir, made first appearance as a single turn at Palace, Hammersmith, as child ballad vocalist principal engagements since then include Hans in "Rip van Winkle," at Comedy, 1882; small part in "Dorothy," at Gaiety and Prince of Wales's, 1886-8; nearly two years in South Africa, 1889-90; second visit in 1892; has held engagements with Charles Warner, Lionel Rignold, Hardie and Von Leer, Viola Clemmons (Mrs. Howard Gould), &c.; five years with Mrs. Lewis Waller, down to November, 1905, concluding by playing Betty in "The Admiral's Lady." *Favourite part:* Nathalie in "Zaza." *Hobby:* Looking after her two little sons. *Address:* 52, Crown-dale Road, N.W., or A.A.

RAYNOR, Clarice, vocalist; *b.* 1878; *d.* of a London architect; *e.* Godolphin College, Shepherd's Bush; received her musical training from Mdlle. Blaze de Bury (daughter of the Baroness de Bury), Signor Albert Visetti, Henry Blower, and Kate Flinn; was at first a well-known singer at "At Homes," where her wonderfully deep and rich contralto attracted the notice of the Countess of Warwick and the Dowager Lady Castletown, at whose houses she frequently sang; her first connection with the stage was as understudy to May Yohē in Albanesi's light opera, "The Magic Opal," at Lyric, in which she went on tour; has since appeared at leading concert and music halls all over Great

Britain and Ireland, where her singularly deep and powerful voice has gained her the name of "England's Only Lady Baritone"; has also



Johnston and Hoffmann.

CLARICE RAYNOR.

played in pantomime at Theatre Royal, Bristol; Crown, Peckham, and other theatres. *Address:* c/o "The Green Room Book," 1, Racquet Court, Fleet Street, E.C.

REDFERN, Lilian, soprano vocalist (grand, light opera, and concerts); *b.* 25, Queen Anne Street, Cavendish Square, W.; *d.* of James F. Redfern, sculptor; *e.* at North London Collegiate School for Girls; studied pianoforte playing with her mother; prepared for the stage at R.A.M. under Manuel Garcia, and later under J. T. Hutchinson and Fred Walker; first appeared at a *matinée* at Lyceum as *prima donna* in "Czar und Zimmermann"; played principal singing part in "Morocco Bound" at Shaftesbury, 1893, for three months, in succession to Violet Cameron; made *début* in oratorio at People's Palace, E., as soprano in "Solomon," at Handel Society's concert; sang as principal

soprano for same society on three occasions at St. James's Hall; principal soprano in "Paul Jones," "Pirates of Penzance," "The Bicycle Girl," "Trip to Chinatown," Antonia in "A Greek Slave," now touring her own opera and concert recital quartette. *Favourite parts:* Nedda in "I Pagliacci," Santuzza in "Cavalleria." *Hobbies:* Modelling and musical composition. *Address:* 12, Ro'clerick Road, Hampstead, N.W. *Club:* The '05.

REDFORD, George Alexander, Examiner of Plays, Lord Chamberlain's Office, St. James's Palace, S.W. *Address:* Whytegates, Bourne End, Bucks.

REED, Frank Warden—(see Warden-Reed).

REED, Wilton, actor and business manager; *b.* Little Neston, Cheshire, June 17th, 1866; *s.* of George Reed, R.N.; *m.* Kate Amelia Murray (Sykes), 1886; *e.* St. Luke's Southsea, and Royal Naval College, Greenwich; made first appearance at the Great Hall, Tunbridge Wells, 1884, with Roberts, Archer, and Bartlett, as the servant in "Money"; principal engagements since then include tours with Barry Sullivan, Miss Fortescue, and in Drury Lane dramas. *Favourite part:* Mark Lezzard in "Hoodman Blind. *Hobbies:* Swimming and rowing. *Address:* 17, The Avenue, Southsea. *Agent:* St. John Denton.

REES, Rosemary, actress; *b.* Auckland, New Zealand; daughter of W. L. Rees, barrister, of Gisborne, New Zealand; *e.* at University College, Auckland; first appeared with Fanny Brough, in tour of "Peg Woffington," "Prude's Progress," &c.; has fulfilled several important provincial touring engagements; Abdullah in "Forty Thieves" at Marlborough, N., 1905-6; author of the one-act play, "The New Queen," played as curtain raiser in provincial tour of "Uncles and Aunts," and of several short stories and articles in *The King*, *Madame*, and other journals. *Address:* 34, Oxford Gardens, North Kensington, W., or A.A.

REEVE, Ada, actress (Mrs. Wilfred Cotton); *b.* London, 1876; first appeared at age of six at Dewsbury, with her parents, who were members of Frederick Wright's *répertoire* company; migrated with them to the Pavilion, Mile End, to play children's parts in "Human Nature," "Hoodman Blind," and similar pieces; two years later played in sketches at the Middlesex, Drury Lane at age of 12, after playing "Jack in the Box" with Miss Fanny Leslie's company and in a number of singing parts, migrated to the halls, where she gained varied and useful experience, and at 14 held a recognised position as a leading artiste at the Pavilion, Tivoli, Oxford, Alhambra, &c.; her earliest successes were "What do I care?" "The Little Puritan," "I'm too little to know, you know!" &c.; in 1894 she was offered an engagement by George Edwardes and was the original "Shop Girl" at the Gaiety, but left to play in pantomime; created the leading part in "All Abroad" at Criterion, and the title-*rôle* in "The Gay Parisienne," Duke of York's, 1895, which ran for a year and a half; in 1896 went to Australia, travelling through the colonies with Williamson and Musgrove's musical comedy company; returned to London, 1898, where she played with Arthur Roberts at the Prince of Wales's in "My Lord Sir Smith," and sang at the Palace Theatre on the same evening, making a great success with the song, "Love me just a little, Sue"; next appeared at the Comedy in "Great Cæsar," by George Grossmith, jun., and with Arthur Roberts in a skit on "The Three Musketeers," entitled "The Tree Dumaskiteers"; in 1898 Mr. Tom B. Davis offered her an exclusive engagement at the Lyric, where she appeared in "Florodora"; succeeded Marie Tempest (after an interval during which Florence Collingbourne played the part) in "San Toy" at Daly's; in 1902 appeared in "The Three Little Maids" and "Kitty Grey"; subsequently reappeared at the Palace, followed by provincial tour with her own company; in 1904 produced "Winnie

Brooke, Widow," at the Criterion, which she subsequently toured in the provinces with her own company; in 1906 she accepted an engagement to visit South Africa for nine weeks for the splendid fee of £9,000. *Address*: Friezewood, Chideock, Dorset,

RÉGNIER, Marthe, Mlle., French comédienne; *b.* Paris, 1880; obtained first prize for comedy at the Paris Conservatoire, 1899; made her *début* at the Odéon Theatre, 1899; created *rôle* of Louis IX. in "France . . . d'Abord"; "Le Chaperon Rouge"; Jeannine in "L'Enchantement"; Lydie in "La Guerre en Dentelles," 1900; subsequently played Hortense in "Florentin"; l'Amour, in "Psyché"; Agnès, in "L'Ecole des Femmes"; Blanche, in "Les Fourchambault," &c.; made her first appearance 1901, at the Comédie Française, and achieved considerable success in "Le Fils Naturel" and "Le Député de Bombignac"; appears at the Avenue Theatre, London, 1904, in "Yvette," "Les Coteaux du Médoc," "Antoinette Sabrier," &c.; is now a member of the Paris Vaudeville Theatre Company. *Address*: 52, rue Taitbout, Paris.

REHAN, Ada (Ada Crehan), America's leading actress; *b.* Limerick, 1855; *d.* of a building contractor; *e.* at Brooklyn, N.Y.; first appeared 1873, as substitute for sister, at Newark, N.J., as Clara in "Across the Continent," with O. Byron's Company; made her actual *début* the following year at Wood's Museum, N.Y., in "Thoroughbred"; 1877, joined Mrs. John Drew's stock company at Arch Street Theatre, Philadelphia; three years later a member of Macaulay's Company at Louisville, 1880; subsequently played Shakespearean parts with Edwin Booth and Lawrence Barrett; engaged by the late Augustin Daly, 1880, and was for many years his principal star; first appeared in London in 1884, under Daly, as Flora in "Casting the Boomerang," at Toole's; played at the Strand, 1886, Gaiety, 1888, and Lyceum, 1890 and 1891; her greatest triumphs



MISS ADA REEVE.

Alfred Ellis and Walery.

were in 1888, as Katherine in "The Taming of the Shrew," and in 1890 as Rosalind in "As You Like It"; secured instant success as Lady Teazle, 1891; her other well-known impersonations include Kate Verity in Pinero's "The Squire"; Ruth Tredgett in Gilbert's "Charity," and Baroness Vera in "The Last Word"; since the death of Augustin Daly in 1897, her appearances on the stage have been infrequent, but she pays periodical private visits to this country; her hobby is the collection of works of art and *bric-à-brac*; cares little for society, personal adornment, or popularity. *Address*: Daly's Theatre, New York.

REJANE, Gabrielle (Charlotte Reju), actress; *b.* at Paris, 1856; *e.* Conservatoire, Paris; *m.* M. Porel, proprietor Vaudeville (marriage dissolved, 1905); made first appearance at Vaudeville, Paris, 1875, in "La Revue des deux Mondes"; in 1882 joined Variétés, where she created "La Nuit de Noces de P.L.M."; next created La Glu at the Ambigu; played consecutively at the Palais Royal in "Ma Camarade"; Vaudeville, "Clara Soleil"; Variétés, "Les Démonnelles Clochard," "Decoré"; Odéon, "Germinie Lacerteux" and "Shylock"; Vaudeville, "Marquise"; Variétés, "Ma Cousine"; Odéon, "Amoureuse"; Vaudeville, "Madame Sans-Gêne"; Maison de Poupée, "Viveurs," "La Bonne Hélène," "Le Partage," "La Douloureuse," "Pamela," "Zaza," "Le Calice," "Georgette Lemeunier," "Le Lys Rouge," "Madame de Lavallette," "La Béguin," "La Robe Rouge," "Sylvie," "Pense Douce," "La Course du Flambeau," and several others; has frequently appeared in London; with M. Gaston Mayer, opened the Royalty as a French repertory theatre, January, 1906. *Address*: 15, Avenue d'Antin, Paris; New Royalty Theatre, London, W.

REVELL, Lilian M., actress; *b.* Chertsey; *d.* of Wm. F. and Mary H. Revell, authors; *e.* at Notting Hill High School and at Girton; commenced her stage career at Lyceum, with Irving; has fulfilled engage-

ments at St. James's, Royalty, Globe, and Court, and in various suburban and provincial tours with George Alexander, Ben Greet, F. R. Benson, Fanny Brough, J. H. Leigh, and Mrs. Langtry; in Richard Flanagan's productions at Manchester; Faith in "The Yorkshire Lass," Ruth in "In the Ranks," Nellie in "Human Nature," Mrs. Castello in "The Late Mr. Castello," Mrs. Ben Dixon in "The Prude's Progress," Violet in "Garrick," Peg Woffington, Anne of Austria, Player Queen Hippolyta, Lady Teazle, Galatea, &c., &c. *Address*: 1, Ladbroke Crescent, W., or A.A.

RÉVY, Aurelie, actress and vocalist; *b.* Hungary; *e.* Buda Pesth; commenced her musical career as a violinist, in which capacity she played before the King of Roumania; received vocal training at Conservatoire, Buda Pesth, afterwards appearing in opera at Buda and Vienna with great success; sang in Milan, Turin, and other cities in Italy with similar results; made first appearance at Royal Opera, Covent Garden, 1904, in "Cavalleria Rusticana" and "Pagliacci," a London audience confirming the opinions which had preceded her; has also sung in "Adrienne Lecouvreur," "La Bohème," "Faust," "Siberia," &c.; engaged by Wentworth Croke, 1905, to create principal part in "The Gay Lord Vergy," at Lyric. *Address*: c/o *The Era*.

RICHARDSON, Gwyn (Frank Robert Gwyn Richardson), actor (juveniles and character); *b.* Teddington, 1879; *s.* of Henry Ferdinand Richardson, continental representative of Sheffield firms; *m.* Grace Harlington, daughter of Violet Temple, 1903; *e.* University College, Sheffield; was formerly fourth engineer on Wilson liner, *China*; made first appearance at Prince of Wales's, Birmingham, 1901, in small part in "English Nell"; toured in "In the Soup," with Richards and Yardley; De Belfort in "The Grip of Iron," during which engagement he met his wife; Charley in "Charley's Aunt," with W. S. Penley for eighteen months; Willie

in "Driven from Home"; Lieutenant Stanley in "The Union Jack"; Broomhead in "When London Sleeps"; Captain Kenyon in "Called Back"; title-*rôle* in "Nicholas Nickleby"; Green Jones in "The Ticket of Leave Man," Captain Alison in "At Duty's Call"; &c. *Favourite part*: title-*rôle* in "Fourchette and Co." *Hobbies*: Smoking and fishing. *Address*: "Waitara," Richmond, Surrey.

RICHEPIN, Jean, French poet, playwright, and novelist; *b.* Medea, in Algeria, 1849; his contributions to dramatic literature include "L'Etoile," produced in collaboration with André Gill in 1873; "La Glu," 1883; "Nana-Sahib," 1883, in which the poet himself appeared in one of the leading *rôles* with Mme. Sarah Bernhardt; "Monsieur Scapin," 1880; "Le Flibustier," 1888; "Par le Glaive," 1894; "Le Chemineau," 1897 (adapted for Haymarket as "Ragged Robin," by L. N. Parker); "Les Truands," 1899; "La Gitane," 1900; "Don Quichotte," 1905; and "La Dubarry," staged by Mrs. Brown-Potter at the Savoy Theatre, London, 1905. *Address*: 66, Rue Notre-Dame-des-Champs, Paris.

RICKETTS, Arthur, comedian; *b.* Lincoln, Nebraska, U.S.A., October 15th, 1845; *m.* Marie Majilton, 1880; father of Alfred H. Majilton and Marie Majilton; came to England when twelve years of age, and was educated at Blackheath and Cheltenham; commenced stage career at New Theatre Royal, Greenwich, 1865; playing (without preparation) the part of walking gentleman in "The Willow Copse" with Sefton Parry; Captain Dartois in "The Green Bushes" with Madame Celeste; in "Used Up" with Charles Mathews; after two seasons at Greenwich went with Sefton Parry for opening stock season at Theatre Royal, Hull, speaking the first words at opening of house as Fubbs in "The Post Boy"; stock seasons were then of nine or ten months' duration, and programme consisted of a drama or

a comedy, followed by a pantomime; the original Gadforth in Majilton's "Round the Clock," produced at Alexandra, Liverpool, 1879; toured "Round the Clock" for seven years; rejoined Majilton to play Green in "The Gay City"; returned to America and appeared in musical comedy for four years; seven tours in this country as Ichabod Bronson in "The Belle of New York." *Hobbies*: Long country walks, shooting, golf, boating. *Address*: A. A.

RIGBY, Edward (Coke), actor; *b.* Ashford, Kent, February 5th, 1879; *s.* of W. H. Coke, doctor of medicine; *e.* Haileybury; after a short visit to Jamaica, studied farming for two years at South-Eastern Agricultural College, where he took his diploma; while there played a good deal as an amateur; was a pupil under G. R. Foss at Henry Neville's dramatic school, Oxford Street, W.; made first professional appearance in March, 1900, as Mr. Glibb in "Jedbury Junior"; toured in "Lord and Lady Algy," "Liberty Hall," "What Happened to Jones," "Monsieur Beaucaire," "Winnie Brooke, Widow"; spent four Christmases at Garrick with Arthur Bouchier, playing in "The Water Babies," "The Arm of the Law," &c.; "The Money Makers" at Royalty, the Butler in "What the Butler Saw," at Wyndham's and the Savoy, 1905, &c. *Hobbies*: Drawing, golf, billiards, and racing. *Address*: 11, Chepstow Villas, Bayswater, W., or A.A.

RIGNOLD, Lilian (Mrs. James Salter), actress (soubrette); *b.* Aldershot, April 28th, 1883; *s.* of Harry Rignold and Emma Temple (Mrs. Rignold), actor and actress; *m.* James Salter, actor, July 20th, 1903; *e.* at Canonbury; learnt dancing at Nolan's School, Leicester Square; studied singing under Hugo C. Rignold; made first appearance at Battersea, at the age of eight, in a children's choir; toured with "One False Step," 1897; Gilbert's Opera Company, 1898; "The Pleasures of London," "Such a Life," and "The Seal of Silence," 1901;

"The Wrong Mr. Wright," 1902; "A Streak of Sunshine," 1903; "The Two Hussars" and "The Bells of Haslemere," 1904; "A Traitor Prince" and "The Red Coat," 1905. *Favourite part*: Tilly Bird in "The Wrong Mr. Wright." *Hobbies*: Art needlework and cycling. *Address*: 24, Noyna Road, Tooting, S.W.

RIGNOLD, Lionel (Rignall), actor; *b.* London; *s.* of H. H. Rignold, the celebrated nautical actor, of Drury Lane, and Miss Langley (Mrs. H. H. Rignold), of Sadler's Wells; *m.* Marie Daltra; brother of Kate and Harry Rignold; *e.* St. Phillip's College, London; first appeared professionally at Pavilion, Mile End, as a baby in arms; graduated as call boy, prompter, actor, and stage manager in stock and touring companies, and as own resident and touring manager; principal comedian for several years at Adelphi, creating Harry Ascalon in "London Day by Day," Professor Ginnifer in "In the Ranks," Nick Dickenson, Zephyrus, and Jim Chown; created Mr. Doddlepod, Wolff Meikstein, &c., &c., at Dury Lane; created Mr. Pineapple in "The Chinese Honey-moon," at the Strand, &c., &c.; personally congratulated by King Edward VII. (then Prince of Wales) while playing in "King Cosmos," at Her Majesty's; is a director of the Royal General Theatrical Fund, and a member of the Executive Committee of the Actors' Benevolent Fund. *Favourite part*: Tony Lumpkin. *Hobbies*: Gardening, cycling, golf. *Address*: 398, Clapham Road, S.W., or A.A. *Club*: Green Room. *Agents*: Blackmore, Arthur Hart, St. John Denton.

RIGNOLD, Walter Lionel (Rignall), comedian; *b.* Southampton, May 13th, 1875; *s.* of H. H. Rignold and Emma Temple (Mrs. H. H. Rignold); brother of Lionel, George, Harry H., Dora, Bessie, and Marie Rignold; *m.* Elizabeth Agnes Lavery Leask, April 15th, 1902; *e.* privately; born in the profession, he made his first appearance as a child about 1880, at Victory Theatre, Aldershot. *Favourite parts*: Hercules in "Win-

nie Brooke, Widow," and Claude in "Jane." *Hobbies*: Fishing, swimming, and billiards. *Address*: A.A.

RIND, Kathleen, actress (pathetic and emotional parts); *b.* Anglesey Barracks, Portsea, Hants; *d.* of Colonel McNeill Rind, late 107th Regiment (now commanding London Division Corps of Commissionaires); studied elocution with Miss Scrivener (now of Cheltenham College), and appeared as a dramatic reciter, giving recitals at Steinway Hall and Salle Erard; studied for the stage under Rosina Filippi, and first appeared professionally at the Court, at a *matinée*; toured as Louise in "Frou Frou" and Irene in "The Profligate," with Lilian Herries, 1901; two years with Norman V. Norman, 1902-4, playing *title-rôle* in "My Lady Virtue," Mme. de Coche-foret in "Under the Red Robe," Louise in "A Scrap of Paper," Mrs. Mildmay in "Still Waters," Anne in "A Lady of Quality," and several juvenile parts; has also played Lavender in "Sweet Lavender," Kate in "The Idler," Ellean in "The Second Mrs. Tanqueray," &c.; Beatrice at Court, May 29th, 1905, in Rosina Filippi's Dante play. *Favourite parts*: Lady Erstone ("My Lady Virtue"), Anne ("A Lady of Quality"), and Beatrice. *Address*: 10, Wynnstay Gardens, Kensington, W. *Club*: A. A.

ROBERTS, Arthur, comedian; *b.* London, 1852; *e.* Kentish Town School; originally in a bank; then a solicitor's clerk; first appeared at Mogul, 1873, followed by Oxford, Pavilion, Royal, and other London Halls; also sang at Paul's Varieties, Leicester, and other provincial halls; *début* in pantomime at the Theatre Royal, Manchester, followed some years later by an engagement at Drury Lane to play in "Mother Goose"; subsequently created a furore by his performance at the Avenue in "The Old Guard," by Audran, 1885, followed by "Madame Favart," "Nadgy," and "Lancelot the Lovely"; in 1890 secured the lease of the Royalty with Sir Augustus Harris, producing "The New

Corsican Brothers" and "Tra-la-la-Tosca," 1890, a three-months' season resulting in a loss of £5,000; after taking a benefit at the Gaiety toured provinces with own company in "Guy Fawkes, Esquire"; reappeared in London in "Joan of Arc," 1891; the same year a second edition of "Joan of Arc" was brought out at the Gaiety; produced "Gentleman Joe," by Basil Hood, Prince of Wales's Theatre, 1895, followed by "Dandy Dan," "My Lord Sir Smith," and "H.M.S. Irresponsible," all which he toured in provinces with own company and then brought to London; has also appeared in various sketches at the Palace, Empire, Oxford, Tivoli, and other London halls. *Recreation*: Spoof. *Address*: 30, Maida Vale, W. *Club*: Eccentric.

ROBERTS, R. A., protean actor; *b.* Liverpool, 1870; *s.* of Richard Owen Roberts, architect; *e.* Liverpool College; *m.* Nance Horobin, 1897; formerly clerk in Liverpool merchant's office; from age of fifteen to twenty played almost nightly after office hours in the stock theatres of Liverpool, in every kind of piece, from "Hamlet" to "Uncle Tom's Cabin"; first appeared at Rotunda Theatre, Liverpool, in 1885, playing about eighteen small parts a week; earliest tour was with "Lights of London," playing four parts a night; stock seasons with Andrew Melville, H. C. Arnold, John Dewhurst, and others; subsequently developed into drawing-room entertainer; three years with Maskelyne and Cook, at Egyptian Hall; then appeared in the music halls, including Palace Theatre, 1899, in "Lucinda's Elopement"; produced "Dick Turpin," 1903; second edition of same at Coliseum, 1905; toured America, 1905, opening in New York in "Dick Turpin" with immense success; during twenty years' experience has rarely had less than five or six parts to play in an evening; claims that his success as a protean actor is mainly due to his practical training; writes all his own sketches, designs dresses and models of scenery, and in some cases composes his own music.

Favourite part: Mrs. Twiddles in "Lucinda's Elopement." *Hobbies*: Work first, golf and cycling after.

ROBERTS, Rose (Mrs. Louis Calvert); *b.* at Dover; granddaughter of Captain Roberts, R.N., who commanded the "Terrible," and was made an admiral the day he died; *m.* Louis Calvert; first appeared on stage at Drury Lane, under F. B. Chatterton; after Drury Lane she played in all the best companies, such as Wyndham's, Forbes-Robertson's Geneviève Ward's, Mary Anderson's, &c.; was a member of Mrs. Langtry's company, and toured with her in America; for fifteen years successfully toured the provinces with her own company, which served as a training school for many metropolitan favourites; has now retired.

ROBERTSHAW, Jerrold, *b.* March 28th, 1866; *s.* of the late Illingworth Robertshaw; prepared for the stage as a pupil of Sarah Thorne at Margate; first appeared at Opera House, Chatham, December, 1895, as Randolph in "Leah"; principal engagements include a series of parts in old comedy and Shakespeare with Ben Greet; De Guiche in "Cyrano" at Wyndham's; Pilkerton in "Pilkerton's Peerage" at Garrick; Etchepare in "The Arm of the Law" at Garrick; Cardinal Sforza in "Queen Fiametta" with Julia Marlow in America; Antonio in "The Merchant of Venice" at Garrick; and other leading parts in town. *Hobbies*: Fencing, walking, and music; formerly played Rugby for Yorkshire County, and wrestled in the ring in Cumberland. *Address*: 35, Lyncroft Gardens, Hampstead, N.W., or A.A. *Club*: Green Room.

ROBERTSON, Johnson Forbes, actor-manager; *b.* London, January 16th, 1853; *e. s.* of John Forbes-Robertson, art critic and journalist, of Aberdeen; *e.* at Charterhouse; *m.* May Gertrude Elliott, sister of Maxine Elliott, 1900; on leaving Charterhouse, completed his education in France and Germany, where he studied painting at various art schools, and in 1870 was admitted as a student at the Royal Academy;



J. FORBES-ROBERTSON.

Histed.

School of Art, London; his inclination, however, was towards the stage, and in 1874 he made his *début* as Chastelard in "Mary Stuart," at Princess's; gained thorough experience with Charles Calvert at Manchester, where he supported Phelps in Shakespeare; with Madame Modjeska at Court, 1880-1, playing chiefly Shakespearean characters; joined the Bancrofts at Haymarket, 1883, playing leading parts up to July, 1885, when he proceeded to America with Mary Anderson; on return to England supported Mary Anderson at the Lyceum, 1887, in "The Winter's Tale" (for which he designed the dresses and appointments); joined John Hare, playing Dunstan Renshaw in "The Profligate," at Garrick, 1889; Baron Scarpia in "La Tosca," at the end of the same year; appeared in Pinero's "Lady Bountiful," 1890; another American tour followed; subsequently joined Irving at the Lyceum, playing Buckingham in "Henry VIII"; opened the Lyceum under his own management, 1896, producing among other plays Davidson's translation of Coppée's "For the Crown," and creating the sensation of his career by his impersonation of Hamlet; also appeared with Mrs. Patrick Campbell in "Magda," "Macbeth," and "Pelleas and Melisande"; lessee of Lyric, 1902, producing "Mice and Men" and "The Light that Failed"; became lessee of the new Scala Theatre, which he opened in September, 1905, with "The Conqueror," a drama by the Duchess of Sutherland; followed by a revival of "For the Crown," and "Mrs. Grundy," a new drama by Madeleine Lucette Ryley. *Address*: 22, Bedford Square, W.C. *Clubs*: Beefsteak, Garrick.

ROBERTSON, Jack (J. G. Robertson), actor and vocalist; *b.* in Peru; *e.* in England, after which he returned to South America intending to take up business; he, however, found himself stranded; one of his sisters was meeting with much success as a vocalist in England, and encouraged by her example he came home and sang to Randegger, who at once

accepted him as a pupil; commenced to study at R.A.M.; when still a student, chanced to meet Irving at the house of Sir Edward Lawson (now Lord Burnham), of the *Daily Telegraph*; Irving heard him sing and engaged him for his production of "Much Ado About Nothing," to sing "Sigh no more, ladies"; subsequently went to America with Lyceum Company; has developed into a successful concert singer, making occasional incursions into opera.

ROBEY, George, variety artist; *b.* 1869; *e.* first in Germany, and afterwards at Cambridge University; was intended for a civil engineer, and assisted his father in that business until reverses and ill-fortune overtook him; lived for some time in Birmingham, and while there assisted at Kyrle Society's concerts, singing and performing on the mandoline; first appeared in London at a *matinée* at Oxford, and was so successful that G. Brighten, the then manager, engaged him for twelve months; rapidly grew in popularity, and appears regularly at all the leading variety houses of London and the provinces; among his most popular songs have been "The Last of the Dandies," "The Mayor of Muckemdyke," "The Pre-Historic Man," "Oliver Cromwell," "The Gladiator"; is a talented painter, having exhibited at Royal Academy and Royal Institute of Painters in Water-Colours; one of his hobbies is study of ancient Egyptian history and antiquities; is also much interested in the geography and exploration of Africa. *Recreations*: Football and cricket. *Clubs*: Eccentric, M.C.C.

ROBINS, Elisabeth, actress and authoress (*nom de plume*, C. E. Raemond); *b.* America, 1865; made first appearance in 1885, at the Boston Museum, where she played in a wide range of characters; this was followed by a twelve months' tour with Booth and Barrett through the States; came to England for a holiday, and accepted an engagement to succeed Mary Rorke as Mrs. Errol in "The Real Little Lord Faunt-

leroy; engaged by Geneviève Ward for "Forget-Me-Not" and "Forgotten"; appeared in Ibsen's "Pillars of Society," at a *matinée* at the Opéra Comique, 1889, making a great impression in the part of Martha Bernick; a few months later she achieved further success in "Her Own Witness"; engaged by George Alexander, 1890, to appear in "Doctor Bill," also playing in several *matinées*; later on she appeared as Liza in "The Sixth Commandment" at the Shaftesbury; her most important impersonation was Hedda Gabler, in the play of that name, by Ibsen, at the Vaudeville, in which, despite opposition to the Norwegian playwright, she extorted the highest praise from the critics; offers of engagements poured in, and she accepted an offer from the Gattis to play lead in "The Trumpet Call," whence she passed to the Opéra Comique to create the principal part in "The American"; produced Ibsen's "Little Eyolf," 1896, and revived "The Doll's House" at a series of *matinées* at the Avenue; has lately devoted herself more particularly to literature, but reappeared at the St. James's 1901, in "Paolo and Francesca"; author of "George Mandeville's Husband," 1894; "The New Moon," 1895; "Below the Salt," 1896; "The Open Question," 1898; and "The Magnetic North," 1903.

ROBINS, William, conductor and composer; *b.* in Australia, but has passed his adult life in London; *m.* Nellie Loveday, *d.* of H. J. Loveday; was for some years conductor at Toole's Theatre; now musical director at St. James's; composed incidental music to "Much Ado About Nothing," and other St. James's productions. *Address*: St. James's Theatre, S.W.

ROBINSON, Anna (Lady Rosslyn), actress; *b.* in Minnesota, U.S.A.; after appearing in a series of light comedy parts and musical pieces in America, she came to London with an exceedingly pretty face and some equally pretty frocks, and made her first appearance in London at Criterion, in a small part in

"The Undercurrent," 1903; her jewellery and her robes created somewhat of a sensation; was engaged by Sir Charles Wyndham to appear in "Mrs. Gorrings Necklace" at the New; after this she withdrew for a time into private life near Park Lane, from which she emerged in 1905 to become the wife of Lord Rosslyn. *Address*: 11 Norfolk Street, Park Lane, W.

ROBSON, Evelyn Stuart (Mrs. W. S. Stevenson), actress (leading heavy and comedy); *b.* Lewisham, S.E., 1874; *d.* of John George Robson, colliery manager; *m.* W. S. Stevenson, 1891; *e.* privately; trained for the stage by taking part in amateur performances; made first appearance in chorus in pantomime with Mrs. Nye Chart at Theatre Royal, Brighton, 1899; was thoroughly drilled in lighter work while in the chorus for tours in Gaiety burlesques with Van Biene and Lingard; subsequently played in dramas and comedies throughout the provinces under various leading touring managers, appearing in "Master and Man," "In the Ranks," "The Manxman," "The Fast Mail," "The Work Girl," "Tom, Dick, and Harry," "The Saucy Sally," "The Brixton Burglary," "A Bad Character," "A Woman of Pleasure," &c., &c. *Hobbies*: Walking, sewing, embroidery. *Address*: A. A.

ROCK, Charles (Arthur Charles Rock de Fabeck), actor (comedian); *b.* Chittore, India, May 30th, 1866; *s.* of Surgeon-General W. F. de Fabeck, Indian Army; *m.* Cybel Wynne, August 16th, 1898; *e.* at Brighton; was formerly in a stockbroker's office; made first professional appearance as a super at St. James's, January 24th, 1885, in production of "As You Like It" by John Hare and the Kendals; has since played over 220 parts; six years with John Hare at the Garrick; two years at Court with Mrs. John Wood and Arthur Chudleigh; with Otho Stuart at Adelphi, 1905, playing Farmer Wake in "Dr. Wake's Patient," and Smug in "A Midsummer Night's Dream"; part

author (with W. W. Jacobs) of "The Grey Parrot," produced at Strand (140 performances), and "The Ghost of Jerry Bundler," performed 100 times at Haymarket, 1904; is a director of the Royal General Theatrical Fund, and a member of the Council of the A.A. *Favourite part*: Dan Garth in "The King's Outcast." *Hobbies*: Swimming, carpentering, gardening. *Address*: 52, St. John's Wood Road, N.W., or A.A. *Club*: Green Room.

ROE, Bassett; *b.* at Folkestone, 1860; first appeared in provinces with Barry Sullivan and Creswick; made London *début* at the Grand, March, 1886, as Richmond in "Jane Shore"; in same year appeared with Lady Archibald Campbell's Pastoral Players; joined Grace Hawthorne's company at Princess's, 1887; engaged by Miss Wallis to play Beauseant in "Lady of Lyons," December, 1888, at Shaftesbury; as Sir Philip Kingston in "The English Rose," Adelphi, 1890; since then has played a large variety of parts at leading London theatres; appeared with Mr. and Mrs. Kendal at St. James's in "Dick Hope," and "The Housekeeper," 1905; is a director of the Royal General Theatrical Fund. *Address*: A.A. *Club*: Green Room.

ROE, DAN F., actor; *b.* 1879; commenced his stage career as a boy of ten in B. Scane Roby's Midget Minstrels, of which Louie Freear was a member; commenced as a vocalist but was promoted soon after to be a "corner man"; at age of seventeen was assistant stage manager, and at eighteen stage manager of a troupe of from thirty-five to forty boys and girls, also playing principal parts in the farces; when he left Mr. Roby, to whom he attributes his after success, he went to the Leopolds to play Sammy in "Frivolity," in which he toured for twelve months; he then went into drama, joining Wallace Davidson to play low comedy parts; next joined John F. Preston's company in "The Secrets of the Harem," which he subsequently toured; stock and touring seasons followed; toured his

own company in "Through the Divorce Court"; he next went into pantomime, after which he toured in "The New Clown," playing the leading part; pantomime and comedy engagements succeeded, including a part in Guy Boothby's farce "In Sunny Ceylon." *Recreation*: Breeding bulldogs. *Address*: c/o Stage or Era.

ROGERS, Oliver, actor (leading business and light comedy); *b.* Oxford, November 7th, 1873; made first appearance in "Black Diamonds," 1887; graduated in booths, fit-ups, music-halls, &c.; has frequently gone straight from principal comedy to heavy lead, playing, for instance, Oliver Buckwheat in "Frivolity" for over 200 nights, and opening the following week as the villain in "The Fatal Wedding"; has appeared in numerous pantomimes in London, Liverpool, Glasgow, &c.; singer and dancer; is known by the *sobriquet* of "Six Feet of Drollery." *Address*: 74, Lake Road, Portsmouth.

ROLFE, Arthur Collins-, character actor; *s.* of Captain Rolfe, of the merchant service; nephew of Sir Arthur Collins, K.C., late Chief Justice of Madras; was formerly in a lawyer's office; studied elocution under J. N. Ellaby, and first appeared as an amateur reciter and actor; has toured in character parts in "The White Heather" (twice), "Hearts are Trumps" (twice), "The Night of the Party," "Sapho," "All Through Arabella," "A Woman's Revenge," "A Message from Mars" (three tours), "Sowing the Wind," "The Professor's Love Story," "Home, Sweet Home," &c. *Address*: 116, The Grove, Denmark Hill, S.E.

RONALD, Landon, composer and conductor; *b.* London, 1873; *e.* Marylebone and All Souls' Grammar Schools, and Margate College; *m.* Fräulein Mimi Ettlinger, of Frankfurt-on-Maine; *s.* of Henry Russell, the composer of "Cheer, Boys, Cheer," and other popular songs; studied for some time at R.A.M., and was recognised quite early in his student days as possessing more than average musical talent; first appeared

in public as solo pianist with "L'Enfant Prodigue," the wordless play; attracted the attention of Augustus Harris, and was appointed to a post at Covent Garden; was soon promoted to position of deputy conductor, 1891; toured United States as conductor with Melba, 1894; appointed conductor at Lyric, 1898, where he contributed several of the most attractive numbers to the score of "Little Miss Nobody," "L'Amour Mouille," "Florodora," and "The Silver Slipper"; also wrote the entire music of the Coronation Ballet, "Britannia's Realm," at Alhambra, 1902, and "L'Entente Cordiale" ballet at the same house, 1904; has also composed several important symphonic works and over 150 songs, &c. *Address*: 118, Westbourne Terrace, Hyde Park, W.

RORKE, Kate (Mrs. Douglas Cree), actress; *b.* London; is of Irish descent on her father's side; name was originally O'Rorke, her grandfather, John Rorke, being the first to drop the prefix, which has never been resumed; on her mother's side, she comes of an old theatrical family, which includes such well-known names as Alfred Mellon, Thomas Whithall, Harriett Mellon (who became Duchess of St. Albans), Sarah Woolgar, Nelly and Louisa Moore; her mother, Lucy Whithall, was also an actress, and played under Charles Kean at the old Princess's Theatre; *m.* (1) Frank Gardiner, actor (died 1899), (2), Dr. Douglas Cree, April 18th, 1900; educated at Convent of Notre Dame, London; began her professional career when quite a child; first appeared as one of the school-children in "Olivia," at the old Court Theatre, under the management of John Hare, in 1878, where she gained the special notice of Miss Ellen Terry, who was playing the part of Olivia. Her next appearance was as one of the school-girls in a revival of "School," under the management of the Bancrofts, at the then new Haymarket Theatre; it was there that Charles Wyndham first saw her, and at once gave her an engagement for five years; it is an interesting fact that she held the

position of a leading lady in London at the age of sixteen, and received offers of leading parts from John Hare, John Clayton, and the late Dion Boucicault before she was seventeen years of age; being under contract to Charles Wyndham, she went with him to America and appeared with marked success in all the leading parts in his *répertoire*; on the termination of her engagement with Charles Wyndham she secured a triumph in the part of Lucy Preston in "The Silver Shield," by Sydney Grundy, and then joined Thomas Thorne at the Vaudeville, where she created the title-*rôle* in "Sophia," which she played for 445 performances, all London flocking to witness her embodiment of a fresh, young, English girl of a past century; after three seasons at the Vaudeville she was compelled to relinquish her part of Joseph's sweetheart, in the play of that name, after the 250th performance, having accepted an engagement from Mr. John Hare to appear as his leading lady for the opening of his new theatre, the Garrick; Miss Kate Rorke's enormous success as Leslie Brudenell in "The Profligate" must be well remembered by all theatre goers; she remained with John Hare at the Garrick for six seasons, playing the leading parts in all the plays there produced, including such well-remembered successes as "A Pair of Spectacles," "Lady Bountiful," "Caste," "Money," "School," &c.; but perhaps the most memorable of all was the famous revival of "Diplomacy," with a cast which included the Bancrofts, John Hare, Forbes-Robertson, Arthur Cecil, Lady Monkton, and Olga Nethersole, while her performance of Dora not only received the unstinted praise of the Press all over England, but obtained for her the personal congratulation of Her Majesty Queen Victoria, who presented her with a diamond and ruby bracelet after performance of "Diplomacy" at Balmoral; on termination of John Hare's management at Garrick, joined Beerbohm Tree, going with him to America, where she played the title-*rôle* in "Trilby" and "The Dancing Girl," "Ophelia," &c., re-

turning with him for the opening of the new Her Majesty's Theatre; besides the above, Miss Kate Rorke has played under nearly all the leading managers at the principal theatres in London, and has toured her own company. Recently she has been appointed Professor of Dramatic Art at the Guildhall School of Music. *Address*: Ednam House, Finchley Road, N.W.

RORKE, Mary (Mrs. Frank St. Aubyn), actress; sister of Kate Rorke; when she reached a suitable age was offered by her father the choice of a career on the stage or as a painter; she chose the former, and he then told her he would allow her a couple of years in which to make a mark, and if she failed to do so within that period she would have to take up some other pursuit; her first appearance was made at Princess's, 1874, in an extravaganza, in which she played the part of a cat; she next obtained an engagement with Marie Litton at the Court and played a small part in "Calypso"; here she was introduced to Mr. Charles Kelly, the husband of Ellen Terry, who was fitting out a stock company of the old-fashioned description, to open at Croydon, and who engaged her for general utility and ultimately for juvenile lead; after a season in stock at Prince of Wales's, Liverpool, where she acquired a wide and varied experience which proved of the greatest use to her, she returned to London, and played first at the Court, with John Hare, and then at Haymarket under the Bancrofts; a tour as Galatea in "Pygmalion and Galatea" followed, and led to her engagement at the Criterion by Charles Wyndham, and here, like her sister, she stayed for five years; also toured with Charles Wyndham in the United States; on the close of this engagement she appeared in a succession of productions at Adelphi and Princess's; created the part of "Dearest" in "Little Lord Fauntleroy" (Mr. Seeborn's version) at Prince of Wales's Theatre, and afterwards in "The Real Little Lord Fauntleroy" at the

Opéra Comique during a series of afternoon performances, and at the same time appeared every evening in Adelphi melodrama, a formidable physical task; appeared with Richard Mansfield in his revival of "Richard III." at Globe, as Queen Elizabeth; was with Irving for two years, playing Queen Eleanor in "Becket," Morgan le Fay in "King Arthur," and the Duchess of York in "King Richard III."; afterwards played the Queen in "Hamlet" with Forbes-Robertson, Lyceum, 1897; chorus in "Henry V.," with Lewis Waller, Imperial, 1904, and Nurse in "Romeo and Juliet," Imperial, 1905; has also played at a number of West End houses and in the provinces; engaged by Arthur Collins to appear in "The Prodigal Son" at Drury Lane, 1905. *Address*: 109, Albert Bridge Road, Battersea Park, S.W.

ROSS, Adelaide (Mrs. T. W. Ford), actress; *b.* London, 1842; *d.* of Frederick Brett and Ann Brett (the Hon. Anne Hewitt); *m.* Thomas Waters Ford, actor, 1890; prepared for stage by Mrs. W. West, sister of the celebrated George Frederick Cooke; first appeared at the old Theatre Royal, Aberdeen, 1864, as leading lady; supported G. V. Brooke in 1866, Barry Sullivan, 1872; long American engagement with Mary Anderson, 1884; Lady Macbeth in the Manchester production; and Queen Elizabeth in Mrs. Rousby's London production of "Mary Stuart." *Favourite parts*: Shakespearean. *Recreations*: Writing and needlework. *Address*: 279, Mere Road, Leicester.

ROSS, Adrian (Arthur Reed Ropes, M.A.), dramatic author and journalist; *b.* Lewisham, December 23, 1859; *s.* of William Hooper Ropes; had the unusual experience of being placed in three successive schools, including Mill Hill and the City of London, before going to Cambridge, where he enjoyed a brilliant career, and was bracketed eleventh wrangler; was a fellow of King's College, Cambridge (until his marriage, in 1891, with Miss Ethel Wood), and a lecturer in history; at one time bade fair

to settle down into the placid existence of the average 'Varsity don, but decided to try his hand at writing a light opera, called "Faddimir," which was played at a series of *matinées* in 1889; since that date he has either written the lyrics for or contributed the book to something like a score of popular musical pieces, including "Joan of Arc" (Opéra Comique, Gaiety and Shaftesbury, 1891), "In Town" (Prince of Wales's and Gaiety, 1892), "Morocco Bound" (Shaftesbury and Trafalgar—now Duke of York's, 1893), "My Girl" (Gaiety, 1896), "A Greek Slave" (Daly's, 1898), "The Tree Dumas-Skateers" (Comedy, 1899); "San Toy" (Daly's, 1899); "The Messenger Boy" (Gaiety, 1900); "Kitty Grey" (Apollo, 1900); "The Toreador" (Gaiety, 1901); "A Country Girl" (Daly's, 1902), "The Girl from Kay's" (Apollo, 1903); "The Orchid" (Gaiety, 1903); "The Cingalee" (Daly's, 1904); was on the staff of Zangwill's brilliant but ill-fated weekly paper, *Ariel*, 1891-2, and has been for some years a contributor to *The Sketch*, and latterly to *The Tatler*, of which his "Bran Pie" is a weekly feature. *Address*: 31, Addison Mansions, Kensington. *Clubs*: Savage, Blenheim, Authors'.

ROSS, Charles (Charles Edward Cobb), actor and tenor vocalist; *b.* Salford, Manchester, Christmas Day, 1880; *s.* of C. R. Cobb, Manchester, cotton merchant; *e.* at Mount St. Mary's College, Eckington; commenced the study of medicine, but was compelled to relinquish medical career in consequence of eye troubles; studied elocution and stage-craft under H. D. Nuttall, of Manchester; studied music under Mr. Denton and Mr. Acton, of Manchester Royal College; made first public appearance at Lyceum, Eccles, 1899, as Plaintiff's Counsel in an amateur performance of "Trial by Jury"; appeared at numerous concerts and oratorio performances; recently adopted the dramatic stage as a profession; two seasons under management of Frederick Mouillot and Charles R. Stone. *Hobby*: Golf. *Address*: 2,

Sunnyside, Birkdale, Southport, or A.A. *Agent*: Kelson Trueman.

ROSS, Charles H. (Charles H. Thornton), comedian, burlesque actor and pantomimist; *b.* St. John's Wood, July 24th, 1882; *s.* of Harry Loreano and Alice Ross; *e.* Westminster School; prepared for the stage by his parents, he made his first appearance at Eastbourne, Christmas, 1888, as the Admiral in "Jack the Giant-Killer," at the age of six; in pantomime with W. Burton Green. *Favourite part*: Clown. *Address*: c/o *The Stage*.

ROSS, F. Clive, character actor and stage manager; *b.* Disley, Cheshire, 1874; brother of Irene Ross; cousin of Stanley Lathbury; *e.* at Malvern and Aldenham; formerly engaged as a locomotive engineer; played Sneaky Hobart and Andrew in tours of "The Little Minister," 1898 to 1900; toured in "The Great Ruby," 1900; "The White Heather," 1901; "A Cigarette Maker's Romance," 1901-3; "Sherlock Holmes" with Charles Frohman, 1903-5. *Address*: A.A.

ROSS, Irene, actress (character, boys, *ingénues*); *b.* Disley, Cheshire; *d.* of W. St. George Ross; sister of F. Clive Ross; *e.* at private school in London and at Halle, Germany; was a pupil of Miss Bateman; made first appearance at Kingston-on-Thames, 1898, as Stephanus in "The Sign of the Cross," with Ben Greet; two and a half years with Ben Greet, playing Micah in "The Little Minister" and Stephanus; eighteen months as Wally in "Two Little Vagabonds," with Hardie and Von Leer; Tom Yorke in "Two Little Sailor Boys"; Birdikins in "A Prodigal Father" with Lilford Arthur; three years in pastoral plays, playing The Urchin in "One Summer's Day," Azima in "Palace of Truth," Phoebe in "As You Like It," Myrine in "Pygmalion and Galatea," &c.; Milly in "On an Island" with Mrs. Steuart; Martha in "David Copperfield" with Gore Ouseley; Sam Willoughby, Henri (in "Belphegor"), Little Willie ("East Lynne"), Nerissa ("The Merchant of Venice"), &c., with Allan Wilkie

Répertoire Co. *Hobby*: Painting. *Address*: 23, Kildare Terrace, Bayswater, W., or A.A.

ROSS, Jack (Jack Snyder), comedian and dancer, of Ross and Lewis team; *b.* Dayton, Ohio, U.S.A.; married Sue Lewis, 1898; originally an artist and wood engraver; first appeared at Kohl and Middleton's Museum, Chicago, as a song and dance artist; has toured all principal Vaudeville circuits in America as well as played clown in circus, and parts in farcical comedy; now appearing in British variety theatres in partnership with wife. *Hobbies*: Studying nature and sketching in water colours. *Address*: c/o Cadle Bros., 105, Strand, W.C.

ROSS, Weedon, actor; *b.* Islington, March 7th, 1878; *s.* of an artist; great-grandson of Admiral Owen Bowen, Lord High Admiral of the Fleet; *e.* Islington Grammar School; studied elocution under P. J. Cooke; first appeared at Theatre Royal, Ryde, 1898, in small parts in "The Sorrows of Satan"; has played Nelson in "The Mariners of England"; Count von Guggenheim and John Smith in "Why Smith Left Home"; Quilp in "The Old Curiosity Shop"; Harker in "A Bunch of Violets"; also toured in "Trilby," "I Defy the World," H. V. Neilson *répertoire*, "The Power and the Glory," "Greed of Gold," "Lost in Paris," "The Three Musketeers," "The Prince of Rogues," "The 10.30 Down Express," "Proof," &c. *Favourite part*: Quilp. *Address*: A.A.

ROSSLYN, The Earl of (James Francis Harry St. Clair-Erskine), actor and journalist; *b.* 1869; *e.* at Eton; *m.* first, Violet, daughter of Robert Charles de Grey Vyner (marriage dissolved, 1903), second, Anna Robinson, an American actress, 1905; is a brother of the Duchess of Sutherland and half-brother of Lady Warwick; first appeared as a professional actor at the Court, 1897, in "Trelawny of the Wells," under the *nom de théâtre* of James Erskine; subsequently toured with Mrs. Langtry, and with his own company in "Trelawny of the

Wells"; played at Wyndham's in "The Undercurrent," in which Anna Robinson also appeared; was for some time the proprietor of a perfumery business, and subsequently edited *Scottish Society*; went out to South Africa during the war as a correspondent of the *Daily Mail*, while there served with Thorneycroft's Horse, and was at the relief of Ladysmith, being previously twice captured by the Boers; invented a system with which to break the bank at Monte Carlo, which, however, proved on trial to be ineffective; is an excellent pigeon shot, having won several prizes at Monte Carlo and Ostend; author of "Twice Captured." *Clubs*: Imperial Service and New, Edinburgh. *Address*: 11, Norfolk Street, Park Lane, W.

ROSTAND, Edmond, French poet and playwright, member French Academy; *b.* Marseilles, 1868; *m.* Rosemonde Gérard, grand-daughter of Marshal Gérard, of Napoleonic fame; published a volume of poems "Les Musardises," at the beginning of his literary career; then wrote "Le Gant Rouge," a vaudeville produced at the Cluny Theatre, Paris, 1888; his plays, all written in verse, are "Les Romanesques," 1894; "La Princesse Lointaine," 1895; "La Samaritaine," "An Evangel in three scenes," 1897; "Cyrano de Bergerac," 1897; "L'Aiglon," 1900; and "Chanteclair," produced by M. Coquelin at the Théâtre de la Gaîté, Paris, 1906. *Address*: Cambo-les-Bains, Basses Pyrénées, France.

ROUS, Helen (Miss Shaw), actress; started with a year's work and useful experience under Sarah Thorne at Margate, after which she accepted a six months' engagement in Africa, but the six months were extended to two years before she returned to England, during which period she played nearly three hundred parts; on her return, toured with Harrison and Maude in "The School for Scandal" and other plays, and has fulfilled a number of important engagements in the provinces, where she is a great favourite; sister of Kathleen Trousdell Shaw, a sculptor, who exhibits

at Salon and Royal Academy; another sister is also a well-known artist residing in Paris. *Address*: A. A.

ROUTLEDGE, Calvert, actor and touring manager; *b.* Kingwater, Crouch End, 1869; *s.* of late Colonel R. W. Routledge, head of firm George Routledge and Sons, publishers; *e.* at Harrow; *m.* Mary Jocelyn, 1901; originally engaged in father's own business; received stage training at Lyceum under Sir Henry Irving; first appeared at St. George's Hall as an amateur with Strolling Players, as Fat Boy in "Pickwick," principal engagements include "Robespierre" at Lyceum, pantomime at Grand, Fulham, in "Jim the Penman," with Charles Sugden; various stock seasons; five years touring with own company in "A Night Off," "All Through Arabella," "The Cricket on the Hearth," &c.; is lessee and manager of His Majesty's Theatre, Barrow-in-Furness. *Recreations*: Rowing, hunting, photography. *Address*: His Majesty's Theatre, Barrow-in-Furness.

ROXBOROUGH, Picton (Gaunt), actor; *b.* Birmingham, 1875; is reputed to be the tallest actor on the British stage; *m.* Fanny Wright, actress; commenced his career by touring and playing in stock companies, and experienced the usual struggles and strandings in small towns; his first important London engagement was at the Strand, in "A Chinese Honeymoon," in which he played the Emperor for the entire run of that exceptionally successful piece; subsequently toured in a sketch, which he first played in the London halls; appeared at Shakespeare, Clapham, in pantomime "Ali Baba," 1905-6. *Club*: Green Room.

ROZANT, Ina (Theodora Zorn), actress and vocalist; *b.* New York; *d.* of the late John Theodore Zorn, accountant; sister of Fritz Zorn, dramatist; niece of late Prof. Zorn, the eminent ballet producer; *e.* privately, taught singing by Madame Thalia Beretta and Richard Temple, and stage dancing by R. M. Crompton; was also a pupil of Ben Greet; first appeared at Aberystwyth, 1899; principal engagements include a

year and a half with Ben Greet in "The Sign of the Cross" and "The Great Ruby"; was then for some time with various comic opera companies; went back to drama in 1903, playing in "A Message from Mars"; afterwards toured with Mary Austin's *répertoire* company, playing in a wide range of parts; took out her own company in 1905, creating part of Rachel Huggins in "The Designers"; has played Lady Charlotte Needie in "The Cotton Spinner," Daphne in "Pygmalion and Galatea," Mrs. Jowett in "The Wedding Morn," Molly in "The Happiest Day of his Life," and many other parts. *Recreation*: Writing stories and verses. *Address*: 85, Jerningham Road, Hatcham, S.E., or A.A.

ROZE, Madame Marie, operatic prima donna; was born in Paris, 1846; *e.* at Paris Conservatoire; made her first appearance in grand opera in Paris, 1870; in London, 1872; and in New York, 1877; has now retired. *Address*: 37, Rue Joubert, Paris.

RUBENS, Paul A., librettist and composer; *b.* 1876; *e.* privately and at Oxford University; member of the O.U.D.S.; commenced by reading for the Bar, but decided to devote himself to writing and composing for the stage; contributed some excellent songs to "Florodora" at Lyric, 1899, including "Tact" and "I've an Inkling"; wrote "Young Mr. Yarde" for George and Weedon Grossmith, 1900; wrote many of the lyrics, and all the music for "Great Caesar" at Comedy, 1900; wrote and composed lyrics and music for "Three Little Maids," produced at Prince of Wales's, 1902; his next piece was "Lady Madcap" (written in conjunction with Colonel Newnham-Davis), the music being entirely composed by himself; in 1905 he wrote and composed "Mr. Popple of Ippleton," which was produced with great success at Apollo, November, 1905. *Address*: 11, Lyric Chambers, Whitcombe Street, W.C. (Tel. 6700, Ger). *Club*: Garrick.

RUDDLE BROWN, W. (see Brown, W. Ruddle).

RUMFORD, Kennerley, vocalist; *b.* London, 1871; *e.* King's School, Canterbury, where he won a scholarship; *m.* Clara Butt, 1900; was intended for the Army, and studied for that end in Frankfort and Berlin for two years; took singing lessons in Paris under Sibriglia, who advised him to adopt singing as a profession; came to London and studied under George Henschel and Herr Blume; has sung at the principal concerts in London and the provinces, and appeared several times before the late Queen. *Recreations*: Cricket, riding, and golf. *Address*: Compton Lodge, Harley Road, South Hampstead, N.W. *Clubs*: Arts, Beefsteak, M.C.C., Surrey County.

RUSH, Bert (John A. G. Sims), actor and variety artist; *b.* Fawkham, Kent, 1883; *s.* of Henry Sims, florist and nurseryman, and Emily Ward (Miss H. Sims), of Crystal Palace Concerts, &c.; *e.* Putney High School; first appeared at Richmond in sketch, "The Little Urchin"; toured, at the age of ten, as boy vocalist, and has since appeared at nearly every London and provincial hall; appeared for a short time with Ethel Balfour in 1903 as The Balfours, in dramatic sketch, "The Fatal Mark." *Recreations*: Cricket and acting as referee at football matches. *Address*: 86, Disraeli Road, Putney, S.W.

RUSKIN, Sybil (Miss Raphael), actress (juveniles); *b.* London, September 23rd, 1880; *d.* of an English father and a Danish mother; sister of John N. Raphael, "Percival," Paris correspondent of the *Standard*, *Daily Express*, and *Referee*, and of the editor of the *Electrician* newspaper; *e.* at Doreck and Queen's Colleges; studied elocution under Charles Fry; played a good deal with amateurs; completed studies for the stage in Dresden, where she was coached by two leading German actresses; first appeared at Crystal Palace as Emma in a translation of Hauptmann's "The Weavers," under Charles Charrington, 1900; played the blind girl Helen to Marion Terry's

Elizabeth in "A Happy Nook at Court"; toured for two years with Mrs. Bandmann Palmer, playing juvenile leads in *répertoire*; was selected by the British Empire Shakespeare Society to read Ophelia to the Bishop of Ripon's "Hamlet"; two tours Blind Bertha in "The Cricket on the Hearth," Marton in "A Marriage of Convenience," Polly Eccles in "Caste," with David James; is a fluent linguist; has acted with German players in London, and played in French; understudied Tita Brand during her season at Shaftesbury, 1905; Elise in Herbert Carter's "Punchinello." *Favourite parts*: Ophelia and Polly Eccles. *Hobbies*: Long walks, reading, going to the theatre, and writing plays and articles; has had a play on the subject of Savonarola accepted in Copenhagen, and has published numerous articles; translated Schoutheu's "Little Dorrit" play into English. *Address*: Fors, Hayes Road, Bromley, Kent, or A.A. Club Lyceum.

RUSSELL, Ella, Madame (Countess di Rhigini), operatic vocalist; *b.* in America; *e.* Cleveland Conservatoire and finished her musical training at Milan; made her *début* at Prato in Tuscany; her first operatic tour through Europe was in 1883; first appeared at Royal Italian Opera Covent Garden, 1886; has since impersonated leading operatic rôles at Covent Garden, in America, and on the Continent; has also sung at the principal London concerts at Queen's Hall, Albert Hall, and St. James's Hall, as well as at the Handel and other musical festivals. *Recreations*: Home life and gardening. *Address*: Hendon.

RUSSELL, Ethel, actress; *b.* Brixton; *d.* of James Goodman Russell, bank clerk; *e.* Streatham; received elocution lessons from father; first appeared Lyceum with Irving, June 1896, as extra lady; walked on in London for a year; eight years provincial experience, mostly with Frederick Mouillot; began as understudy, and in every case had the

good luck to play the parts in absence of principals. *Favourite part*: Sophie Fullgarney in "The Gay Lord Quex." *Hobbies*: Reading and walking. *Address*: Gresham, Tenham Avenue, Streatham, S.W., or A.A

RUSSELL, Walter, actor (old men); *s.* of a lawyer; *m.* Annie Porter, *d.* of Robert Tindal Porter, of Madras Civil Service; *e.* privately; first appeared professionally as the Duke in a special performance of "Othello," at Ladbroke Hall, 1882; has played Havisham in "Little Lord Fauntleroy" (with Horace Lingard) nearly 2,000 times; was with Mary Anderson at Lyceum, 1883-4; with Carl Rosa's only comedy company, 1885; with Charles Arnold, in "Hans the Boatman" (creating part of Mr. Farwell), 1887; toured with Emma Hutchinson, 1900; created part of Colonel Baltic in "Turned Up," Joseph in "Comedy and Tragedy," &c. *Favourite parts*: Sir Humphrey Chetwynd and Canon Bonsey. *Address*: A.A.

RUSSELL, Kathleen, actress; commenced her career as a reciter, having won both the Osmond Tearle and F. R. Benson prizes for reciting; her first theatrical engagement was with F. Mouillot and Bessie Hatton's "Prince and Pauper" company; joined Arnold Bell's "Ben-my-Chree" company, playing both Kitty and Mona; toured with Harry Paulton in "Niobe" and *répertoire*; engaged by Henry Dundas as leading lady, playing Blanche in "Cheer Boys, Cheer," Meg in "The Ladder of Life," and Doris in "Riding to Win"; after a short season at Pavilion, Mile End, was engaged as understudy at Lyceum during William Gillette's season; next followed an engagement with F. Mouillot, under whose management she played Esther in "Caste," Blanche in "Ours," Bella in "School," Becky Sharp, Cynisca in "Pygmalion and Galatea," Kate in "Madame Butterfly," Constance in "The Three Musketeers," and Lady Dedlock to

Jennie Lee's Jo; among other parts which she has played are Madeline in "Belphegor" Mrs. Sternhold in "Still Waters Run Deep," Ada in "David Garrick," Iris in "On 'Change," Mrs. Raleigh's part in "The Best of Friends," Violet in "Our Boys," Lucy in "A Pair of Spectacles," Maria in "The Flood Tide," and Isobel in "Mrs. Goringe's Necklace," Lady Harding in "The Idler," Blanche in "Liberty Hall," Kate Derwent in "A Fool's Paradise," Lady Gerania in "Dr. Wake's Patient," Leah in "Leah Kleschna." *Address*: 14, Elgin Avenue, Maida Vale, W., or A.A

RUSTON, Ernest, actor; *b.* Denmark Hill, 1864; *e.* King Alfred's Grammar School, Wantage; played General Coventry in "One of the Best," 1900; in "Quo Vadis," 1901; James Larrabee, "Sherlock Holmes," 1903-4; Colonel Bonham, "Arizona," 1903; Zakkuri, "The Darling of the Gods" (his favourite part), 1905. *Address*: Devonia Cottage, Thames Ditton, Surrey.

RUTTLEDGE, Frances (Mrs. F. Lumsden Hare), actress; *b.* Suffolk; *d.* of T. Rutledge, of Hollymount, County Mayo, civil servant; *m.* F. Lumsden Hare, January 9th, 1899; *e.* Girls' High School, Truro; studied for stage under Miss Geneviève Ward during 1890; first appeared at Parkhurst, Holloway, 1891, as Putti-Bee-Bee in "The Bungalow"; has been principally engaged in provincial touring; three years in Australia with Bland Holt; on return from Australia played Kitty Verdun in "Charley's Aunt" on tour with Brandon Thomas; then followed engagements at the Tivoli and Stoll's Empires in sketch, "A Savage Encounter," with F. Lumsden Hare; in 1905 toured as juvenile lead in "An Actor's Romance." *Favourite part*: Title rôle in "Jane." *Hobby*: Photography. *Address*: A.A. *Agent*: Blackmore.

RYLEY, Madeleine Lucette, actress and dramatic author; *b.* London, 1868; *m.* in America to J. H. Ryley,

comedian, 1890; went on stage at age of fifteen; was *prima donna* of several well-known opera companies in America; is authoress of the following plays, all of which have been produced in England: "Jedbury Junior," "An American Citizen," "Realism," "The Mysterious Mr. Bugle," "Mice and Men," "The Grass Widow," "My Lady Dainty," "The Altar of Friendship," and "Mrs. Grundy." Address: 38, Maida Vale, W.

S. T. JOHN, Herbert (W. H. St. John Walter), actor (light comedy, juveniles, and character); *b.* London; *s.* of Herbert W. Alexis Walter (Board of Education); *e.* St. George's College, Weybridge, and Polytechnic; was originally a divinity student (being intended for the Roman Catholic Church), and in the Civil Service; asserts that he became stage-struck through watching rehearsal for pantomime; first appeared at concerts and at homes; made first appearance as an actor in "The Second in Command" with Ben Greet, in small part consisting of three lines and a laugh; also toured with Greet in Old English comedies, "Sweet Lavender" and "Sherlock Holmes"; toured with Maud Jeffries in "The Eternal City"; also in Milton Bode's company and with J. Bannister Howard in "Florodora," on tour; played Dandini in "Cinderella" pantomime, Buxton, 1905-6. Address: 26, Geraldine Road, Wandsworth.

St. JOHN, Florence (Grieg), actress; *b.* Tavistock, Devonshire, her mother being Cornish and her father Scotch; *m.* first, at age of fourteen years and seven months, Mr. St. John (an officer in the Navy), second, to M. Marius (Duplany), a well-known actor; at the age of eight she sang and played at a charity concert at Tavistock; first appeared professionally at age of fourteen as vocalist with touring diorama; then with "Dr." Hodges' company in operetta, making great hit at Bath; after this came to London to consult specialists, as her husband was

dying of consumption, and appeared as a ballad singer; travelled with a pantoscope show, and again came to London seeking an engagement; obtained permission from Jennings, then manager at the Oxford, to appear as an extra turn at a *matinée*, in 1875, under the name of Florence Leslie, and made a hit with Sullivan "Meet Me Once Again," which was followed by an engagement; after singing there for six weeks was engaged by the Durand English Opera Company as contralto, and toured in operatic *répertoire*; studied over thirty English operas, playing principal mezzo parts; joined the Blanche Cole and Rose Hersee company, and when playing at Liverpool was seen by the late H. B. Farnie and Alexander Henderson, who engaged her to play Germaine in "Les Cloches de Corneville" on tour, and afterwards at the Globe, where she appeared with immense success; this was followed by "Madame Favart," at the Strand in 1879, another enormous success; and by "Olivette," which firmly established her as a public favourite; subsequently married the late Mons. Marius, and appeared with him at the Avenue in a series of successful light operas, including "Manteaux Noirs"; went to Comedy and played in "The Great Mogul" and "Erminie" with Arthur Roberts; next to the Empire (then a dramatic theatre) in "The Lady of the Locket"; "La Bearnaise" at Prince of Wales's; at Gaiety for a short season in "Faust Up to Date" and "Carmen Up to Date," 1888; at Prince of Wales's in "In Town," 1889; Criterion in a revival of "Madame Favart"; Toole's in "Miss Decima"; visited America, where she had an enthusiastic reception; Gaiety in revival of "La Mascotte"; at Lyric in "Little Christopher Columbus"; in "Mirette" at Savoy, and in "The Little Genius" at Shaftesbury; at Garrick in "La Perichole," 1897; after appearing in "The Chieftain" at Savoy, and in "The Bric-a-Brac Will" at Lyric, she was engaged by D'Oyly Carte for title-rôle in "The Grand Duchess," at Savoy, 1898; appeared for short period as Dolores in

"Florodora" towards the end of the run at the Lyric; has now abandoned comic opera for comedy, in which she has proved herself a finished and delightful actress, notably in "Billy's Little Love Affair" at Criterion, 1903, and in a version of "Nell Gwynne," played by her in the provinces. *Address*: 25, Bedford Square, W.C. (*Tele.*: 6270 Ger.).

SAINT-SAËNS, Camille, French musical composer; *b.* 1836, Paris; *e.* under Stamati and Maleden, and at the Paris Conservatoire; organist of St. Mary's Church, 1853; "La Madeleine," 1858; member Académie des Beaux-Arts, Paris, 1881; Brussels, 1885; hon. L.L.D., Cambridge; his principal works include the well-known operas, "Samson et Dalila," 1877; "Henri VIII.," 1883; "Ascani," 1890; "Phryné," 1893; "Frédégonde," 1895; "Les Barbares," 1901; "Hélène," 1903, &c.; a great number of his cantatas and "Oeuvres Symphoniques" have been successfully produced in England; his ode "La Lyre et la Harpe" was played at Birmingham Festival, 1879; has also composed a considerable number of concertos for violin, violin-cello, piano, &c.; sonatas, religious pieces, gavottes, minuets, mazurkas, &c.; he has published his "Souvenirs," and half a dozen works on his individual views and theories of music. *Address*: 4, Place de la Madeleine, Paris.

SAKER, Annie, actress; *b.* Edinburgh, *d.* of the late Maria Saker, actress; grand-daughter of Horatio Saker, principal comedian with Charles Kean at Princess's; great-grand-daughter of William Saker, also a well-known actor; great niece of late Edward Saker; *cousin* of F. W. Wyndham (Howard and Wyndham), of Edinburgh; *e.* privately in London; first appeared when a child with Beerbohm Tree in "Hypatia," at Haymarket, 1894, playing part of slave-girl; while at Haymarket was called upon at half-an-hour's notice, owing to sudden illness of Winifred Emery and her understudy, to play part of Renée, in "Under the Red

Robe"; played same part three times subsequently during same run. *Favourite parts*: Renée in "Under the Red Robe," Esther in "Caste," and Astrea in "The Midnight Wedding." *Hobbies*: Writing, walking, sculling, photography, golf, fishing, chess. *Address*: c/o *The Stage*, or *Era*.

SALVINI, Commendatore Tommaso, actor and landed proprietor; *b.* Milan, 1834; *s.* of Joseph Salvini; at



Lafayette.

ANNIE SAKER.

the age of fourteen joined the celebrated actor, Gustavo Medena; has travelled all over the world with his *répertoire* of Shakespeare, Alfieri, d'Aste, Nicolini, Giacometti, and others; created great sensation in England in 1873 by his impersonation of Othello at Covent Garden; has received decorations from the heads of numerous foreign States; is president of the Actors' Dramatic Society of Florence; author of "Remembrances and Impressions," and a volume of verse.

Recreations: Agricultural and horticultural pursuits, and billiards. *Address*: 17, Via Gino Capponi, Florence. *Clubs*: Athenæum (honorary), Players, New York.

SANDOW, Eugen, athlete; *b.* at Königsberg, Prussia; *e.* same town; parents were people of ordinary physique and strength; taken by his father to Rome when a young boy, where he was struck by the lovely statues and torsos of antiquity, and learned by inquiry that muscular development is the result of careful and scientific training; this inspired him with the ambition to become equally well-developed, and he exercised and trained his body with the greatest care, and indulged in every kind of manly exercise, including running, jumping, and riding; turned his attention to the study of anatomy at a German medical school, as he was resolved to perfect his muscular development on a scientific basis; used also to frequent the circuses, mainly with the idea of noting the feats of acrobats, wrestlers, and jugglers, which he would faithfully copy, and perform usually with consummate ease; abandoned medicine, and began to make short tours in Europe, sometimes appearing professionally, for experience—and cash; engaged in many wrestling bouts, being invariably victorious; after defeating Bartolotti, a famous Roman wrestler, in a match for 5,000 francs, had a difficulty in finding opponents, but was not to be balked, and made matches to wrestle with two, and once with three, men at a time, the latter contest lasting ninety minutes; in Italy he made the acquaintance of Aubrey Hunt, the artist, who painted him in the character of a Roman gladiator in the Colosseum; was informed by Mr. Hunt that an athlete calling himself Samson was appearing at London Aquarium, billed as the "Strongest Man on Earth," and challenging the world with a purse of £1,000 on behalf of his pupil Cyclops; came to England, secured services of Albert Fleming as agent, and publicly accepted Samson's

challenge from a seat in the stalls; when Samson issued his customary challenge, Fleming rose and inquired if the stake money was ready; a note for £100 was produced, and it was stated that the rest would be forthcoming; Sandow stepped on the stage in evening dress, and the audience concluded that his chance was small; this opinion was somewhat altered when he removed his coat, and Samson himself grew serious; Sandow not only reproduced all the feats of strength of Cyclops and his instructor, but accomplished others which they were unable to emulate, raising a 280lb. dumb-bell, which he lifted with one hand, followed by one of 220lb. in the other, and bursting chains which had been fastened round his arms; the £1,000 was claimed, and was promised in the morning, but was not paid, and the Aquarium authorities compromised for £350; after this professional engagements were easily secured; Sandow acquired an invincible reputation, and has since realised the ambition of his life in establishing a school of physical culture which is enormously successful; he has visited Australia and India, and in the latter country secured a multitude of adherents, from powerful rajahs downwards. *Address*: Brook House, Walbrook, E.C. (*Tel.*, 5771 Bank.)

SANTLEY, Charles, vocalist; *b.* Liverpool, 1834, *m.* Gertrude, *d.* of Charles Kemble, 1859; first appeared in London, 1857; his first great operatic success was in the opera, "Dinorah," 1859; became a favourite singer at all the principal London and provincial concerts and festivals, including the Handel Festival, where for many years he has been a principal singer; in 1870 he sang in a series of operas at the Gaiety, including "Fra Diavolo," "Peter the Shipwright," "Zampa," and "Masaniello"; visited Australia in 1889-90 and the Cape in 1893; author of "Student and Singer." *Address*: 67, Carlton Hill, N.W.

SANTLEY, Kate; was for many years a favourite singer and actress at Alhambra and other theatres in the seventies appearing in leading characters in opera *bouffe* and fairy spectacles produced at Alhambra under John Baum; created title-*rôle* in "La Jolie Parfumeuse"; afterwards took the Royalty, where she played the principal works of Offenbach, Audran, F. Clay, &c.; wrote the libretto and part of the music of "Vetah," comic opera, with which she toured the provinces for two years; at her instigation W. S. Gilbert wrote his first comic opera for her, "Princess Toto," the music of which was composed by Frederic Clay; her own adaptation of Sardou's "Divorçons," entitled "Mixed Relations," was produced at her theatre, the Royalty, in 1902. *Address*: New Royalty Theatre, Dean Street, Soho, S.W.

SARDOU, Victorien, the *doyen* of contemporary French dramatists, member of French Academy; *b.* Paris, 1831; *s.* of the lexicographer, Antoine Léandre Sardou; first studied medicine, but soon gave this up and began writing for the stage; his first piece "La Taverne des Etudiants," produced at the Odéon Theatre, Paris, in 1854, proved a complete failure; he then wrote the amusing comedy "Les Pattes de Mouche," which was produced with great success in 1860, and subsequently adapted for the English stage under the title of "A Scrap of Paper"; Victorien Sardou, that "supremely clever contriver," as Mr. Henry James once called him, has since proved himself to be the most versatile and prolific playwright of the period, as may be judged from the following list of his principal productions; these include in comedy proper: "Les Premières Armes de Figaro," and "Les Gens Nerveux," 1859; "Monsieur Garat," 1860; followed by "Les Pattes de Mouche," in the same year; "Nos Intimes," 1861; "Les Ganaches," 1861; "La Famille Benôiton," 1865; "Fernande," 1870; "Rabagas," 1872; "L'Oncle Sam," first staged in the United States in 1873;

"Dora," 1877; "Divorçons!" 1880; "Mme. Sans-Gêne," in collaboration with M. Emile Moreau, 1893; "Spiritisme," 1897; "Paméla," 1898, &c. In drama proper: "Patrie!" 1869, generally considered his masterpiece; "La Haine," 1874; "Fédora," 1882; "Théodora," 1884; "La Tosca," 1887; "Thermidor," prohibited in Paris and produced in Brussels in 1891; "Cléopâtre," 1890; "Gismonda," 1894; "La Sorcière," 1904; two historical plays written especially for the late Sir Henry Irving, "Robespierre," produced in 1899, at the Lyceum, and "Dante" (in collaboration with M. Emile Moreau), produced at Drury Lane in 1903; and "Les Merveilleuses," musical play written for George Edwardes, Daly's, 1906. *Address*: 64, Boulevard de Courcelles, Paris, and Marly-le-Roi, Seine et Oise, France.

SARGENT, Frederick, actor (lead and juvenile lead); *b.* Manchester, September 4th, 1879; *e.* at Quaker School, Ackworth, and Durham University (Bachelor of Letters); formerly a journalist; had some experience as a reciter; made first appearance as an actor at Theatre Royal, Bolton, 1899, as Victor de Languey in "Proof"; toured with Mrs. Louis Calvert, 1899; with Mrs. Bandmann Palmer, 1899-1900; with Julia Neilson in "As You Like It," and "Sweet Nell of Old Drury," 1900; in "Sign of the Cross" with William Greet, 1900; season at Terry's, 1901; tour of "Are You a Mason?" 1902; toured with Ben Greet in title-*rôle* in "Sherlock Holmes," 1902-3; season in town with Mrs. Patrick Campbell, same year; leading man with Leonard Rayne in South Africa, 1904; starred in English provinces as Hamlet, Othello, Romeo, David Garrick, Charles Surface, &c., up to end of 1905. *Favourite parts*: Romeo, Orlando, and Shakespearean romantic rôles. *Hobby*: Literature (has made a few attempts at playwriting). *Address*: A.A.

SARGOOD, James J., pianist and conductor; *b.* Brixton, S.W., 1875; *s.*

of J. C. Sargood, principal of South London Institute of Dancing; cousin of late James Salaman, the celebrated pianist, and a distant relative of Hummel, the German composer; was originally professor of dancing with parents at Surrey Masonic Hall, and for a short time at St. Bride's Institute, E.C.; visited Australia, 1892; musical director at Olympian Gardens and Sparrows' Nest Park, Lowestoft, 1900; choirmaster Britannia, Hoxton, with Sara Lane, 1899-1900; at Terriss, Rotherhithe, with George Conquest, 1901; at Surrey, with Victor Stevens, 1902; at same theatre with George Conquest, 1903; chorus master at Camden with Robert Arthur, 1904-5; organist and deputy conductor at St. Anne's, Vauxhall, 1902-1904; orchestral conductor Finsbury and Islington popular concerts, 1904-5, latterly conducting own bands for private engagements. *Hobbies*: Cycling and photography. *Address*: 6, Chryssel Road, Brixton, S.W.

SASS, Edward, actor and manager; *m.* Emma Gwynne, sister of Mrs. George Edwardes; was for some years in Australia, where he was first an actor and then a leading manager; resident manager for George Edwardes at Croydon Grand, 1897; on the theatre passing into other hands, returned to London, and organised various tours; subsequently he went to South Africa, where he was senior partner in the theatrical firm of Sass and Nelson, which has produced most of the London successes. *Agent*: Blackmore. *Address*: A.A. *Club*: Green Room.

SAUMAREZ, Cissie (Mrs. Arthur Whitby), actress and vocalist; *b.* at Bath; *d.* of Edwin Bartrum; *m.* Arthur Whitby, 1895; *e.* at private school, Bath; studied singing with Signor Paraccini, Bath, and Henry Blower, London; first appeared at Prince of Wales's Theatre in revival of "Dorothy"; two years at Lyric, two years at Savoy under D'Oyly Carte; Mrs. Ralli-Carr in "Gentleman Joe"; and several engagements

with Milton Bode in provinces; has sung all soprano music for past five years with F. R. Benson's company, besides playing many parts; toured for two years in title-rôle of "Dorothy"; Gianetta in "The Gondoliers," original production at Birmingham. *Recreations*: Bicycling, boating, tennis. *Address*: 11, Zenobia Mansions, West Kensington, W.

SAVILL, Ethel, actress; her first engagement was with Isaac Cohen at Pavilion, Mile End, 1899, as Judy in "The English Rose," and Florette in "The Two Orphans"; joined Sarah Thorne's stock company at Margate, and remained six months, playing juvenile heroines in a fresh piece every week, including May Edwards in "The Ticket of Leave Man," Lucy in "The Streets of London," and Lady Isabel in "East Lynne"; toured with Ben Greet in "Hearts are Trumps," playing small parts and understudying; short engagements with Dudley Clinton, Nina Cressy, and Maude Thompson in such parts as Mrs. Benson in "To Oblige Benson," Minnie Adair in "The Man in the Street," Charles Wishanger in "The Masqueraders," May Dawson in "Halves," Clara Bamford in "The Dovecot," Daisy Maitland in "The Arabian Nights," the Dowager Lady Gilding in "The Professor's Love Story," Nellie Jedbury in "Jedbury Junior," Beulah in "Miss Hobbs," &c.; toured as lead in "The Law and the Man," 1901; Caroline Mitford in "Secret Service," 1902; toured with Julia Neilson and Fred Terry in "Sweet Nell of Old Drury" and "The Scarlet Pimpernel," 1903; Lady Guinevere in "Under Two Flags," with Ida Molesworth and Mark Blow; making a total of over fifty parts in five years. *Address*: A.A.

SCOTT, Eric, actor; a native of the county of Surrey; *e.* at a choir school and at Oxford; first appeared in Cornwall, 1887; played throughout the provinces for fifteen years, appearing chiefly in melodramas and comedies; three seasons in Shakespeare; has played in Lon-

don since 1902, at several West End houses, but principally at Comedy and Imperial. *Favourite part*: Jean Torquenie in "A Village Priest." *Address*: A.A. *Clubs*: National Liberal and O.P.

SCOTT, Dorothy (Griffiths), actress; *b.* London, 1884; *d.* of Captain C. J. Griffiths, late 61st Gloucestershire Regiment; niece of Major Arthur Griffiths, the well-known novelist; *e.* at Convent of the Sacred Heart, Brighton; prepared for stage at Henry Neville's Dramatic Studio; first appeared in "Quo Vadis" at Adelphi Theatre; nearly two years with Lewis Waller, playing parts and understudying the lead in "The Musketeers." and "Henry V." (Lyceum and the provinces); with George Alexander at St. James's, playing in "Paolo and Francesca" and "If I Were King," in the latter piece, succeeding Suzanne Sheldon as Huguette during her illness; has played lead in the provinces in Shakespeare, Dickens, and modern comedy; recited with musical accompaniment at leading concerts, banquets, and at homes, also for the Sunday League. *Address*: The Social Bureau, 36, New Bond Street.

SCOTT, George, manager of London Alhambra; *b.* at Plymouth; father of Harry Scott, actor; prepared for stage in stock company at Plymouth, where he made his first appearance in 1872, afterwards acquiring useful experience at Bristol and Exeter before coming to London; later he took to the business side of his profession, joining first John Clayton at the Court, and afterwards fulfilling managerial positions at the Comedy and Palace, Manchester, Barnum and Bailey's Circus, the Kursaal, Southend; appointed manager at the Alhambra, 1903 (on the death of Douglas Cox), which position he has filled with remarkable success. *Recreations*: Golf and fishing. *Clubs*: Eccentric, Knights, Alexandra Yacht Club, National Sporting, &c. *Address*: Alhambra Theatre, W.C.

SCOTT, Harry, actor; *s.* of George Scott, manager of Alhambra; *b.* Plymouth; made his first appearance on the stage at Theatre Royal, Exeter; played children's parts for five years, and then left the stage for six years in order to be educated; subsequently he toured in "Under the Red Robe" for some time, and later in "The Adventure of Lady Ursula," under Charles Frohman; has also played Captain Allison in "At Duty's Call," Harold Wilson in "Tommy Atkins," John Storm in "The Christian" with Wentworth Croke for 125 consecutive weeks, ending in the summer of 1905; appeared in "Three of a Kind" at Tivoli, 1905, and afterwards toured as Paul Blanchard in "The Grip of Iron," with Knight and Durham, 1905-6. *Recreations*: Swimming, boxing, and golf. *Address*: 42A, Vicarage Road, Camberwell, S.E.

SCOTT, Winnie, Parisian soubrette and dancer; *b.* Manchester, March 12th, 1883; *d.* of H. W. Scott, composer and arranger; first appeared at Queen's, Manchester, Christmas, 1886, in small parts in "Babes in the Wood"; played title-part in "Jack the Giant-Killer" at Cooke's Circus, Edinburgh, 1896; principal girl Eglington and Little's "Red Riding Hood" tour, 1899; "Cinderella" at St. James's, Manchester, 1901; "Robinson Crusoe" at same theatre, 1902; has been in every branch of the profession, including circus, drama, opera, and musical comedy; also appears in the variety theatres. *Address*: 23, Portland Avenue, Salford.

SCUTT, Charles E., business manager and actor; *b.* Knighton, Dorset, November 22nd, 1868; *s.* of Charles Scutt, J.P. for Dorsetshire; *e.* at Guines, Pas de Calais; originally engaged as a mechanical engineer; had five years' experience as a colonist in Western Australia and New Zealand; made first professional appearance, 1892, as Victor in "Proof" at Ulverstone, Lancs.; has fulfilled engagements either as business manager or stage manager, with parts, in connection with tours

of "In the Ranks," "Kitty," "Two Orphans," "Mankind," "Cheer Boys, Cheer," "Aladdin," "The Ladder of Life," &c.; resident manager, Leamington Spa, 1901-1904; resident manager at Gaiety, Hastings, since June, 1905. *Address*: Gaiety Theatre, Hastings.

SEARLE, Townley (W. F. D. Townley-Searle), actor (musical comedy, character comedy, old men); *b.* Blackheath, September, 1882; *s.* of Wm. Townley Searle J.P., banker and financier; *e.* at Folkestone, Brighton Grammar School, and Balliol College, Oxford; formerly engaged on the Stock Exchange; prepared for career as an actor by frequent performances as an amateur, and by attending every kind of play; made first professional appearance at Crystal Palace Theatre, as Berdishee in "One Summer's Day"; has since toured under managements of Ben Greet, Bannister Howard, Frank Curzon, &c. *Favourite part*: Dick Phenyl. *Hobbies*: Drawing, sketching, music, and motoring. *Address*: A.A. *Club*: '05.

SEARLE, Willis, comedian; *b.* Woking, Surrey, 1857; *e.* Highbury, N.; made first appearance in Jersey, 1875; during his earlier career played a great variety of characters, being cast on one occasion for an old woman, and on another for chambermaid; three years with Sarah Thorne in pantomime and stock at Margate; three stock seasons with G. W. Harris, at Theatre Royal Oxford; subsequently engaged by Mrs. Bateman at Sadler's Wells; tours with Ella Dietz, Adeline Stanhope, Kyrle Bellew (in "Corsican Brothers"), Kenneth Lee (in "Peril" and "Woman in White"), Henry S. Dacre, Sidney Cooper (in pantomime), &c.; five months at Novelty with Willie Edouin and Lionel Brough in "The Japs," "Vanderdecken," and "The Babes"; three years with F. R. Benson, playing Diggory, Verges, Shallow, Old Gobbo, Puck, &c.; two years as Pixton in "Jane" toured South Africa with Charles Hawtrey, 1893, playing W. S. Penley's parts,

and Lord Arthur in "A Pantomime Rehearsal"; on return to London was engaged by Charles Frohman to play Archibald Rennick in "The New Boy," and Lord Fancourt Babberley in "Charley's Aunt," through America; Rev. Robert Spalding in revival of "The Private Secretary" at Avenue, 1895; Hyacinth Greyling in "Mrs. Ponderbury's Past," at Court, and Fixem in "A Highland Legacy"; &c. *Address*: c/o Stage. *Agent*: Blackmore.

SEDDON, W. Payne, actor-manager; *b.* Bishop's Hall, Somerset; *m.* Juanita Hall, 1903; *e.* Taunton Grammar School and King's College; studied elocution at Y.M.C.A. classes at Exeter Hall; first appeared as an actor at Wolverhampton, 1887, in utility part; principal engagements as an actor include four years with Miller and Elliston, seven years with Erskine and Macdonald; proprietor of Opera House, Londonderry; is also proprietor, in partnership with George Robertson, of New Theatre Royal, Loughborough, and of New Theatre, Hawick, N.B.; is an extensive caterer for the amusements of the smaller towns of Great Britain and Ireland; is a life member of the A.A. *Address*: Opera House, Londonderry. *Club*: Yorick.

SEWELL, Charles, actor (juveniles, light comedy, boys); *b.* Middlesbrough, October 20th, 1878; *s.* of Wm. Sewell, engineer; *m.* Sara Dudley, 1899; *e.* Leeds; studied engineering, but abandoned it for the stage; made first appearance at Gaiety, Burnley, 1896, with F. Marriott Watson and Harry Roxbury; has played mostly in drama with John Glendinning, Alf. Selwyn, appearing in "Paul Kauvar," "A Woman's Revenge," "The Power of Gold," "A Message from Mars," "The Prodigal Parson," "The World's Desire," "Life's Sweetest Sins"; also in "My Sweetheart," "Dorcas," "Somebody's Sweetheart," &c. *Favourite part*: Dick Chilton in "A Woman's Revenge. *Hobbies*: Walking, sketching, and music. *Address*: 15, Connaught Road, West Ealing, W.

SHAW, George Bernard, dramatic author, novelist, and journalist. "I was born," he confidently wrote (in 1895) to a Nottingham newspaper man (who ruthlessly published the *document humaine in extenso*), "in Dublin in 1856, and came to London in 1876. My father was a man of business, an ex-Civil servant, who embarked in flour-milling and wholesale corn by capitalising his pension; and a most surprising failure he made of it. My mother was what, I suppose, would be described as a woman of family, who distinguished herself as an amateur public singer, a talent which she now turns to account as a professional teacher. I passed several years in an atrociously seedy condition before I could get any recognition as a writer. By the time the recognition came Socialism had absorbed all my energy and time, except what suffered to keep me on the most modest scale of expenditure as an art critic. I was an art critic for four years to the *World*, and for one year to *Truth*, and I did some smart reviewing in the *Pall Mall Gazette* in Stead's day there. I am now musical critic to the *World*, vice Louis Engel, who bolted to escape damages. I got my reputation as a musical critic, in the first instance, by my articles in the *Star*, signed 'Corno di Bassetto,' which were devilish amusing. My best known novel is 'Cashel Byron's Profession,' but it has never obtained a quarter the circulation of the Fabian Essays, which I edited and contributed two essays to. My chief feat as a literary critic, so far, has been my analysis of the plays of Henrik Ibsen, whom I regard as the greatest living dramatist. I am a bachelor, an Irishman, a vegetarian, an atheist, a teetotaler, a fanatic, a humorist, a fluent liar, a Social Democrat, a lecturer and debater, a lover of music, a fierce opponent of the present status of women, and an insister on the seriousness of Art." Ceased to be a bachelor in July, 1898, when he married Charlotte Frances Payne-Townshend; author of three other novels ("The Irrational Knot," "Love Among the Artists," and "An Unsocial Socialist"), "Fabianism and the Empire" (1900), and of a series of

articles on drama in *Saturday Review* (from 1895 to 1898), and of numerous plays, including "Mrs. Warren's Profession" (produced privately in London at the New Lyric Club Theatre, but vetoed in New York, 1905); "The Admirable Bashville," "Arms and the Man," "The Man of Destiny," "How He Lied to Her Husband," "Man and Superman," "Cleopatra," "The Devil's Disciple," "Captain Brassbound's Conversion," "You Never Can Tell," "The Philanderer," "Widowers' Houses," "John Bull and his other Island," "Candida," and "Major Barbara"; also wrote a burlesque drama, "Passion, Poison, and Petrifaction, or The Fatal Gazogene," for the Actors' Orphanage Fête, 1905; he mentions cycling and swimming as his exercises, and his recreations as "anything except sport"; is an enthusiastic Wagnerian, and had (until quite recently) a rooted objection to wearing a dress suit. *Address*: 10, Adelphi Terrace, W.

SHAW, Tom, dramatic and variety agent; *b.* Liverpool; *s.* of Captain Tom Shaw; *e.* at Cranmer Grammar School; originally engaged in journalism; commenced business as an agent in Liverpool, 1891; twelve months later opened London office; has travelled the wide world over in search of novelties for the London and provincial variety theatres. *Hobbies*: Golf, sculling, and all outdoor sports. *Address*: 18, Adam Street, Strand, W.C. *Club*: Vaudeville.

SHELDON, Suzanne (Mrs. Henry Ainley), actress; *b.* America, 1875; sister of Mrs. Anthony Hope Hawkins; *m.* Henry Ainley, actor, 1903; left the States when only seventeen to travel and study music at Frankfurt, where she was encouraged by her teacher to go on the stage; made her first appearance at Lyceum with Irving in a small part in "The Medicine Man," by Hichens, followed by the Queen of Naples in "Madame Sans-Gêne," 1897; played lead at Adelphi in "With Flying Colours," 1899, making occasional

reappearances on the London stage, until in 1905 she appeared at the St. James's as Huguette, in "If I Were King," and in 1905 at the Scala, under Forbes-Robertson, in "For the Crown." *Recreations*: Music and riding. *Address*: 1, Grove End Road, N.W.

SHELTON, George; *b.* Manchester, 1853; began life as a compositor; first appeared as a supernumerary at the old Queen's, Manchester; came to London after useful provincial training, and was engaged by J. L. Toole, appearing with him from the date of his earliest successes at Toole's Theatre until the production of "Walker London" was First Gravedigger in "Hamlet" with Charles Calvert at Manchester when Irving first and Barry Sullivan afterwards played the title rôle; Spiffins in "A Brace of Partridges" at Strand, 1898; and has played a variety of parts under the leading West End managers; was one of the Pirates in "Peter Pan" at Duke of York's, 1904-5-6; is an excellent character actor. *Club*: Green Room.

SHIELDS, Robin Neilance, character actor; *b.* Edinburgh, January 28th, 1872; *s.* of W. G. Shields, of Her Majesty's Exchequer, Edinburgh; nephew of Birket Foster, the great water-colour painter, and of J. D. Watson, artist; sister of Marie Watson-Shields; *e.* Grange Academy, Edinburgh; first appeared at Victoria Hall, Walthamstow, 1893; toured for five years abroad, with Maurice Bandmann, visiting Gibraltar, Malta, Tangier, Newfoundland, Canada, West Indies, and South America, crossing from Panama to Colon during a revolution under protection of United States troops. *Favourite part*: The Laird in "Trilby." *Hobbies*: Fishing and walking. *Address*: The Retreat, Worcester Park, Surrey.

SHINE, JOHN L., actor; commenced his professional career at Manchester in 1875; and after two years of hard work joined a provincial stock company which included in its ranks Samuel Phelps and Adelaide Neil-

son; next accepted an offer from Charles Reade to play the part of Jacky in "It's Never too Late to Mend" in the provinces, which led to a London engagement; he became a favourite in the metropolis, and eventually took the Globe, 1883, producing "The Glass of Fashion" and other pieces; the venture resulted in a deficit of £10,000; also produced a drama of his own at Birmingham Royal, and was afterwards associated in a managerial capacity with the Globe and Empire; with the Gattis at Adelphi in "Union Jack," 1887; and afterwards in "The Silver Falls," "Harbour Lights," "London Day by Day" and "The Henrietta" he subsequently appeared at the Opéra Comique in "Joan of Arc," of which burlesque he was joint author; his work has since been mainly confined to the provinces where he is a great favourite; appeared at Court in "John Bull and his Other Island," 1905; has recently been toured in sketch "Hogamany, 1905-6." *Address* c/o *The Stage*, or *Era*.

SHINE, Wilfred E., comedian; *b.* o. J. L. Shine and Harry Shine; was originally engaged in the box-office first appeared as an actor at Theatre Royal, Great Yarmouth, 1879, a low comedian; fulfilled engagement with George Alexander, Sir Augustus Harris, the Gattis, D'Oyly Carte, &c.; toured Australia and the Far East with Robert Brough; appeared at St. James's, 1905. *Favourite part*: Shaun the Post. *Hobbies*: Dogs. *Address*: c/o *The Stage* or *Era*.

SHINTON, John (Brewster), actor (leading business, juvenile or heavy); *b.* December 24th, 1870; *s.* of Charles Brewster, artist; of Wolverhampton (choir boy at local Collegiate Church); was originally engaged as a commercial clerk; made first professional appearance at Theatre Royal, Margate, September 12th, 1898, as first old man; principal engagements include tour as Captain Sylvester, in "The New Woman," and Ned Annesley in "Sowing the Wind," 1899; Julia

Chandler and Joseph Chandler in "The Middleman," 1898-99; Rodney Haynes in "When London Sleeps," 1899 and 1901; Gideon Snake in "London Day by Day," 1901; "A Modern Magdalen," 1902; Geoffrey Mannering in "A Mother's Love," Prince Kandos in "Passion's Power," and Foster Cunningham in "The Cotton Spinner," 1903; created Fred Rokeby in "When Woman Hates," and Major Skoboloff in "The Price of Her Soul" (July, 1903); business manager for Nettie Ware for tour of "The Price of Her Soul," 1905. *Address*: Elm Dene, Victoria Road, The Brook, Liverpool.

SHIRLEY, Arthur, dramatist and actor; *b.* London, February 17th, 1853; father in Civil Service; *e.* at Dr. Williams's Collegiate School, London, and in Paris; *m.* Florence Hay-Allen, *d.* of Gilbert Hay-Allen (*s.* of Captain Hay-Allen, and *g.s.* of Admiral Carter-Allen). Originally employed in Civil Service (British Museum); prepared for the stage by Edmond Got, in Paris, and first appeared as an actor in 1872, with the Comédie Française company at the Opéra Comique Theatre, Strand, playing utility part in "Mercadet"; has written plays in collaboration with Geo. R. Sims, Ben Landeck, Fred. Leslie, Sutton Vane, George Conquest, and Tom Gallon, among these being "Two Little Vagabonds," "The Boom of Big Ben," "Tommy Atkins," "Women and Wine," "The Absent-Minded Beggar" (all at Princess's Theatre), "The Better Life" (Adelphi), "Mrs. Othello" (Toole's), "Straight from the Heart," "Saved from the Sea" (Pavilion), "The Work Girl," "A Grip of Iron" (Surrey), and "Tatterley"; also "Le Sonneur" (written and acted in French, produced at Rouen); is the author of about fifty other acted dramas, farces, and comedies; has written a play that ran for 6,000 nights, and another that was acted one night only; is a life member of the A.A. *Recreations*: Reading and walking. *Clubs*: Savage, Green Room, Eccentric. *Address*: c/o French's, 26, Southampton Street, Strand, W.C.

SHIRLEY, Nellie, actress (lead and comedy); *b.* London, 1882; *d.* of Arthur Shirley, dramatist; *e.* at North London Collegiate School; made first appearance on the stage, entirely without preparation, at Walsall, 1901, in small part in "Two Little Vagabonds"; has since played leading parts in "Women and Wine," "A City of Sin," "A Path of Thorns," "The Shaughraun," "Why Woman Sins," "The London Fireman," &c. *Address*: 5, Fergus Road, Highbury, N. *Agent*: Blackmore.

SIBLEY, Lucy (Mrs. Edgar Smart), actress; *b.* Ryde, Isle of Wight; *d.* of Thomas Sibley; *m.* Edgar Smart, actor (deceased); *e.* at Ryde; prepared for the stage by John Maclean; first appeared at Princess's in a small part in "True Heart"; since then has played almost every kind of part, from farcical comedy to strong melodrama; has fulfilled engagements with Charles Warner, Cuthbert and Cobbe, Lancaster and Sothorn, John A. Atkin, Eade Montefiore, Henry Dundas, Gordon Craig, Cissie Grahame, Alexander Loftus, Yorke Stephens, &c.; Nellie Denver in "The Silver King," with Austin Melford; nine months as Lady Isabel in "East Lynne," with Ben Greet; Lady Sybil in "Sorrows of Satan," and Mercy Merrick in "The New Magdalen," with Henry J. Hadfield; two engagements with Robert Buchanan as Euphemia in "The Wanderer from Venus"; created Winnie Bradley in "Flying from Justice," with Mark Melford, Mercy Thornton in Paul Merritt's last play, "Round the Ring," &c.; Donna Lucia with W. S. Penley in "Charley's Aunt," and with Brandon Thomas, 1904, in "Brown at Brighton," with A. S. Homewood and Cecil Barth, December, 1905. *Favourite parts*: Mercy Merrick and Lady Isabel. *Hobbies*: Reading, writing songs, several of which have been published. *Address*: 7, Gainsborough House, Lithos Road, Hampstead, N.W., or A.A. (of which he is a life member).

SIMS, George Robert, author, journalist, and dramatist; *b.* 1847; *e.* at

Eastbourne, Hanwell College, and Bonn; *m.* Florence Wykes, 1901; Knight of the Royal Norwegian Order of St. Olaf, 1st class, 1905 (conferred by the King of Sweden as a recognition of his public services in the Beck Case); well-known as the author of the "Dagonet Ballads" and "Mustard and Cress" in the *Referee*, as well as of innumerable articles, stories, and books, including "Rogues and Vagabonds," "Three Brass Balls," "Memoirs of Mary Jane," "Social Kaleidoscope," "Dorcas Dene, Detective," "In London's Heart," "Without the Limelight," "Once Upon a Christmas Time," "A Blind Marriage," "Young Mrs. Caudle," &c.; editor of "Living London"; author or part-author of the following plays:—"Lights of London," "In the Ranks," "Harbour Lights," "Mother-in-Law," "Faust Up-to-Date," "Member for Slocum," "Merry Duchess," "Golden Ring," "Little Christopher Columbus," "The Grey Mare," "The Guardsman," "The Trumpet Call," "The English Rose," "Two Little Vagabonds," "In Gay Piccadilly," "The Elixir of Youth," "In London Town," "My Innocent Boy," "Dandy Fifth," "Gipsy Earl," "The Gay City," "A Scarlet Sin," "The Woman From Gaol," &c. *Recreations*: Battledore and shuttlecock, bulldogs and trotting ponies. *Address*: 12, Clarence Terrace, Regent's Park, N.W. (Tel. 70, Pad.) *Clubs*: Devonshire, Green Room, Eccentric, &c.

SINCLAIR, George, theatrical and variety agent, author, composer, and tutor; *b.* London, 1858; left England when in his youth and was educated in Hongkong; served as a powder-monkey in the United States Navy during the war with Korea; has been shipwrecked once, and in two railway accidents; formerly employed as a photographer; trained for the variety stage as a comic singer by Joe Haynes, 1881, and first appeared at the Hungerford Music Hall; fulfilled engagements subsequently at Star, Raglan, Trevor,

Sun, Bedford, Gatti's, London Pavilion, &c., as "swell comique"; manager of Bedford Music Hall, 1883-5; commenced business as an agent in Wellington Street, Strand, 1883; has since been engaged in agency business and in preparing pupils for the profession. *Address*: 12, Walcot Gardens, Kennington Road, S.E.

SINDEN, Topsy, actress, singer, and dancer; *d.* of A. Sinden, shipowner; sister of Bert Sinden; *e.* at home; prepared for the stage by Katti Lanner, Francesco Barati, and others; first appeared when six years old in production of "A Midsummer Night's Dream," at Royalty; was in children's ballet at Drury Lane, pantomime; solo dancer in "The Old Guard"; three years at Empire, as solo dancer; solo dancer at Covent Garden and at Daly's; principal girl for five seasons in pantomimes in London and Liverpool; has received first-class certificate for reciting from H. Beerbohm Tree. *Hobbies*: Dumb animals, flowers, fencing, and fancy needlework (won gold medal in running match at theatrical sports at Everton, Liverpool). *Address*: A.A., or c/o Stage or Era.

SKEIN, Farmer, actor; *b.* 1877; is of foreign extraction, coming from a family of marked literary and artistic leanings, both in the French and German branches, the best known of his forbears being Kotzebue, the dramatist; *e.* at King's College, London; played with William Terriss at Adelphi; entire lead with Mrs. Bandmann Palmer, playing Macbeth, Shylock, Claude Melnotte, Joseph Surface, Charles Surface, Earl of Leicester ("Mary Queen of Scots"), Earl of Essex ("Elizabeth"), Charles II. ("Nell Gwynne"), Hamlet (as understudy), &c. *Address*: 18, King William Street, Charing Cross, W.C.

SLAUGHTER, Walter, composer and conductor; *b.* London, 1860; *e.* at City of London School; has occupied the conductor's seat at the majority of the West End theatres, including Drury Lane, during the reign of

Augustus Harris; wrote the music for several of Basil Hood's plays, including that of "Gentleman Joe," "The French Maid," "Orlando Dando," "Dandy Dan," and "Her Royal Highness"; also for "Blue Bell in Fairyland," "Alice in Wonderland," "Marjorie," &c.; has also written a large number of songs, of which the best known is "The Dear Homeland"; director-general of music at London Coliseum since its opening. *Address*: 238, Camden Road, N.W. *Club*: Savage.

SLATER, Arthur (Arthur Stewart), comedian, siffleur, and mimic; *s.* of George Stewart, of Leeds, printer; *m.* Nellie Doyle, 1902; formerly a plumber and steeplejack; has had more than the usual run of hard luck since his first appearance at Empire, Northampton, 1897; was stranded in Grimsby after his first professional engagement; broke a blood-vessel on the stage while in "Aladdin" at Gaiety, Dublin, 1902; once walked sixty-four miles to an engagement in Ireland, only to find that the company had moved on 140 miles further; has fulfilled numerous pantomime engagements, and is fully booked in the variety halls until well into 1908; was the first to wear a white frock suit in the halls, and the original "Man in White"; eleven weeks at London Pavilion, 1905; re-engaged till 1908. *Address*: 5, Brudenell Street, Leeds.

SLEATH, Herbert (Herbert Sleath Skelton), actor; *b.* 1870; *e.* by Rev. W. Hawtrey, and at Eton; *m.* Ellis Jeffreys; after leaving school, was coached for the Army; became a member of Brighton Green Room Club, in which C. Aubrey Smith, Beryl Faber, and other well-known players graduated; then the charm of travel seized him, and being a man of independent means, went to Texas and Central Mexico, and spent some time mining and ranching; after two or three visits to New York, returned to England and went on the stage; among the parts which he played at the beginning of his professional career were

D'Alroy in "Caste," Clement Hale in "Sweet Lavender," and Cattermole in "The Private Secretary"; after coming to London, he was not long before he went into management, and was financially interested in the highly successful production of "What Happened to Jones" at Strand; was also in management at the Adelphi for a short time; appeared at Haymarket in "The Second in Command," 1900; accompanied his wife, Ellis Jeffreys, to America, 1904, and played for a successful season in New York under Charles Frohman; has devoted himself in his leisure to racing, and has been a successful owner; has also carried off honours as an amateur steeplechase rider. *Club*: Green Room.

SMITH, C. Aubrey, actor; *e.* at Charterhouse and at Cambridge, where he went to study medicine; *br.* of Beryl Faber (Mrs. Cosmo Hamilton); at the University chiefly divided his time between cricket, football, and the stage management of the A.D.C.; was also a member of the Brighton Green Room Club; left the 'Varsity with a great reputation as an athlete and sportsman, and widened his cricket reputation as a member of the Sussex team, the M.C.C., and captain of English teams which visited South Africa and Australia; was finally captured by the stage, of which he has become an ornament in a double sense, as he is one of our handsomest actors; joined John Hare, and toured with him in America, playing, among other parts, Aubrey Tanqueray and the curate in "The Notorious Mrs. Ebbsmith"; appeared at St. James's and Duke of York's; fulfilled a long engagement with George Alexander at St. James's, both as actor and acting-manager; became leading man with Mrs. Patrick Campbell, playing Aubrey Tanqueray and other parts; appeared with Forbes-Robertson in "The Light that Failed," at Lyric, 1903; returned to St. James's, 1904, to appear in revival of "Lady Windermere's Fan"; the Colonel in "Alice-sit-by-the-Fire," at Duke of York's, 1905; in the same year

played Arthur Bouchier's part in "The Walls of Jericho" when it was transferred to Shaftesbury; is an excellent musician and has set Rudyard Kipling's Barrack Room Ballads to music; is also a clever painter of pastel portraits; is Hon. Treasurer of the Actors' Orphanage. *Recreations*: Cricket, music, and painting. *Clubs*: Green Room, A.A.

SMITH, T. Sebastian, actor; *b.* at Southwell, Notts; *s.* of the Rev. Robert F. Smith; *e.* at Newark Grammar School; previously occupied as a journalist; after a considerable amount of amateur experience, joined Sarah Thorne's stock company at Margate, 1893, first appearing as Riley in "The Shaugraun"; among other parts which he played were Kershaw in "Jane," Rev. Robert Spalding in "The Private Secretary," Dingle in "The Gay Parisienne," Reggie in "The Little Ray of Sunshine" (at opening of Great Queen Street Theatre), Page Boy in "The Night of the Party" at Avenue; has also played in pantomime; was stage manager at the Strand during the run of "The Purser," 1896; understudied Weedon Grossmith in "The Noble Lord" at Criterion, "The Night of the Party" at Avenue and in America, "The Lady of Leeds" at Wyndham's, and "The Duffer" at Comedy and Terry's; was general understudy at the Theatre Royal, Glasgow, in the pantomime of "Robinson Crusoe," playing all three leading comedian parts in a nine weeks' run; understudied Huntley Wright at the Comedy in "The Little Father of the Wilderness" and "The Mountain Climber." *Address*: 8, Claremont Gardens, Surbiton, Surrey. or A.A. *Agent*: St. John Denton.

SMITH, Sidney, director, business manager and treasurer, Drury Lane Theatre Royal; was for some sixteen years with Cooper Brothers, chartered accountants; was selected by Arthur Collins to fill position of secretary on the formation of the company which now owns the theatre; accepted a seat on Board in August, 1905, at the unanimous in-

vituation of the directors; his duties are purely official, but the way in which they have been carried out has conduced largely to the success of the National Theatre. *Address*: Theatre Royal, Drury Lane, W.C.

SMITH, Will, comedian and touring manager; *b.* Greenock, June 11th, 1869; *s.* of Fred Smith, of "Spectral Opera" fame; *m.* Alice Webb, professional swimmer (deceased); *e.* Studley College; prepared for dramatic career by several years' hard work in stock at various leading theatres in provinces; made first actual appearance as a child of six, playing Tiny Tim in "A Christmas Carol," at Balham; has filled every kind of part, and tried every branch of the profession; general manager for Leslie Norman with "A Trip to Chinatown," 1905 (also playing part of Noah Heap). *Address*: 21, Stafford Road, Brighton.

SMITHERS, Florence (Mrs. W. H. Owen), comedienne; *b.* Hoxton, N.; *d.* of the late Charles Smithers, a well-known scenic artist, and Mary Reynolds, actress; *m.* Owen Dacroy (W. H. Owen); mother of Lillian Dacroy; *e.* Newcastle and Liverpool; first appeared when less than six years of age in child parts at Prince of Wales's, Liverpool, playing with Irving, Brough and Saker, Teresa Furtado, John Coleman, Miss Heath, Wilson Barrett, J. L. Toole, &c.; during stock seasons in Edinburgh, York, Greenock, &c., gained valuable experience, playing in one week (when only sixteen) Prince of Wales ("Richard III."), Fool ("King Lear"), Osric ("Hamlet"), François ("Richelieu"), singing witch ("Macbeth"), and principal boy in a burlesque; three tours with Jenny Lee in "Jo"; pantomimes at Queen's, Manchester, Edinburgh, Sheffield, Liverpool, &c.; toured with E. Marris's "Dandy Doctor" Company, 1901, playing Jane, in which she has appeared over 1,000 times; has also played for years in own sketches, "Hard Lines," "In Charge," &c., in variety theatres. *Hobbies*: Music, reading, painting, and Dickens, with occasional ventures in scribbling. *Ad-*

dress: 18, Dover Mansions, Canterbury Road, Brixton, S.W.

SMITHSON, Florrie, actress; is a well-known and highly popular artist in the provinces, where she has appeared several times as principal girl in pantomime; selected by Robert Courtneidge, 1905, to create the principal rôle in his production of "The Blue Moon," at Lyric, and by her singing and natural acting at once sprang into favour. *Address*: c/o *The Stage*, or *Era*.

SOLDENE, Emily, vocalist, actress, and journalist; *b.* Islington, 1844; appeared first as a vocalist at the Oxford and other halls; engaged by Charles Morton and Head for the famous production of "Geneviève de Brabant" at the Philharmonic, Islington, 1871, afterwards appearing in "La Fille de Madame Angot," on the occasion of its first production in England at the Gaiety in 1873; afterwards toured in America and Australia; authoress of "Young Mr. Staples," a novel, and "My Theatrical and Musical Recollections," 1897; she for some years represented the *Sydney Morning Herald* in London. *Address*: c/o *The Stage*, or *Era*.

SORMA, Agnes Frau (Duchess of Minotta), German dramatic actress; *b.* Breslau, 17th May, 1865; *m.* 1890, to Demetrius, Duke of Minotta, of Venice; made her first appearance on the stage when only fifteen years old, at her native town of Breslau; went on an important tour, 1898, through the principal towns of Holland, Norway, Sweden, Russia and Greece; the rôles which have won her the title of the most famous artiste in Germany include Hero, Desdemona and Cyprienne. *Address*: Kurfuerstendamm, 196, Berlin.

SOTHERN, Sam (George Evelyn Augustus T. Sothern), actor; *b.* in London, 1870; third son of the late E. H. Sothern, the famous comedian; was born during the run of "Brother Sam," in which his father made one of his greatest successes, and was accordingly called "Sam" by his parents (though not chris-

tened so); his first theatrical engagement was in "The Private Secretary" with Charles Hawtrej; first American engagement was with J. T. Raymond, an old friend of his father; among his important English impersonations was Captain de Feenix in "Trelawny of the Wells," at Court, 1899, when he made up, at Pinero's request, exactly like his father as Lord Dundreary; appeared at Garrick, 1901, as Bascom in "Pilkerton's Peerage"; he afterwards appeared at the Garrick in "My Lady Virtue," "Whitewashing Julia"; the Criterion, "Billy's Little Love Affair"; Haymarket, "Joseph Entangled"; Wyndham's, "The Liars"; he made his first appearance in musical comedy as Lord Dundreary in "The Catch of the Season," at Vaudeville, 1904, and played the part for the entire run of that successful piece. *Recreation*: Horse riding. *Clubs*: Garrick, Green Room.

SOURAY, Eleanor, actress; *b.* Long Ditton, 1880; *d.* of Edwin and Marion Souray; *e.* at home; first walked on at Haymarket in "The Black Tulip," 1898; engaged at Lyric in "The Girl from Kay's," 1902; appeared as Fisher, the maid, in "The Admirable Crichton" at Duke of York's, 1900, and afterwards played part of Lady Catherine Lazenby in the same play; in Dec., 1903, appeared as the Empress Josephine in "The Duchess of Dantzic" at Lyric, also understudying; was at the same theatre in 1905 in "The Blue Moon"; has only once been on tour—as Lady Hilda Gunning in Pinero's "Letty," with Charles Frohman, for 14 weeks. *Recreation*: Music (is ambitious to become a singer). *Address*: A. A.

SOSA, Philip (J. P. So), American composer and conductor; of Portuguese origin; *b.* at Washington, U.S.A., 1856; *s.* of a Spanish musician was born in Portugal; his real name is "So," the letters "U.S.A." having been accidentally added by an hotel porter; during the Paris Exhibition of 1900 he acquired a well-deserved reputation that quickly spread over the whole of Europe; his

splendidly organised orchestra proved as perfect in the execution of portions of the classical *répertoire* as in that of his own sprightly marches; Sousa is a great favourite in the United States, and has twice toured with his band in Great Britain (appearing on two occasions by Command before the King and Queen), and throughout the Continent; his band and compositions are equally popular in Canada, France, Germany, and Belgium. *Address*: Aston Court, New York.

SOUTAR, Farren; *b.* London, 1874; *s.* of William Soutar, journalist and actor, and the late Nellie Farren; was virtually brought up in the profession; his first appearance was at the Opéra Comique for a brief and unfortunate season, when his mother attempted to resume her place on the boards, but was prevented by the illness which eventually completely disabled her; had considerable experience in the provinces, developing into a *jeune premier* of promise which has since been fulfilled; first displayed his talent for close and effective mimicry in the *revue*, "Potpourri," at Avenue, 1898, in which he bore the chief burden of the evening's entertainment on his shoulders; appeared at Drury Lane in "The Great Millionaire," 1901; further provincial and American experience followed; played Pineapple, *junr.*, in the long run of "A Chinese Honeymoon," at Strand, in which his imitations of well-known actors were extremely popular; after this devoted himself chiefly to stage direction, and has not since appeared in London. *Club*: Green Room.

SPARROW, Jesse, music-hall manager; *b.* November 26th, 1849, at Middle, Shropshire; *s.* of village schoolmaster and schoolmistress; *f.* of Connie Williams, *serio*; *e.* South Hackney Parochial Schools; originally employed in the City, and subsequently by Samuel May, theatrical costumier, Bow Street; first entered theatrical life by organising penny readings; for seventeen years managed entertainments at Shoreditch Town Hall, where Arthur Roberts

and George Grossmith fulfilled their earliest engagements under him; manager of Grand, Clapham Junction (1894 to 1898), Palace, Croydon (1896 to 1898), Granville, Walham Green (1898 to 1899), Palace, Camberwell (since opening in 1899), and New Grand, Clapham Junction, 1903; president of the Terriers' Association, 1905-6. *Hobby*: Motoring. *Address*: Palace of Varieties, Camberwell, S.E.

SPENCER-BRUNTON, Enid (Mrs. Richard F. L. Lambart), actress (comedy); *b.* Beckenham Place, Kent; *d.* of a stockbroker; *m.* Richard F. L. Lambart, grandson of Earl of Cavan 1899; *e.* chiefly in France; was an enthusiastic amateur from her earliest years, and for some time a member both of the Strolling Players and of the Old Stagers; made her first appearance as an understudy at the Haymarket; her last notable success was as Mrs. Darling in "Peter Pan," at Duke of York's, 1906. *Favourite part*: Mrs. Darling. *Hobbies*: Music and literature. *Address*: 66, Park Mansions, S.W., and Holmwood, near Dorking, Surrey.

SPONG, Hilda, actress; *b.* in Australia, 1875; *d.* of W. B. Spong, scenic artist and exhibitor at Royal Academy and other galleries, after appearing at Theatre Royal, Melbourne, and other Colonial theatres, came to England with her parents in 1896, and first appeared in London at Drury Lane as the heroine in "The Duchess of Coolgardie"; created the part of Trelawny in Pinero's "Trelawny of the Wells" at Court, 1897; subsequently went to America, where she has since starred all over the States; is a well-known and highly popular actress of considerable emotional strength.

SPRANGE, Adnam, actor (character, comedy), business and stage manager; *b.* London; *e.* privately, and at All Hallows', Honiton; formerly engaged as marine insurance broker in the City; received early training as an amateur, playing with Justin Huntly McCarthy, H. A. Ken-

nedy, and others; first appeared professionally as an old sailor in "A Royal Divorce" at New Olympic, 1892; has played a large number of character and comedy parts in London and the provinces; business manager with J. C. Abud in tours of "Trilby," "The Prisoner of Zenda," "Under the Red Robe," &c.; stage manager in tours of "The Candidate," "The Headless Man," "The Case of Rebellious Susan," &c., and at Independent Theatre, London, 1898; business manager at Strand; manager for tour of "A Brace of Partridges"; general manager tour of American Biograph Co., and at Kilburn Empire of Varieties, &c., &c. *Favourite parts:* Spiffin in "A Brace of Partridges," Mr. Nuply in "The Headless Man." *Hobbies:* Riding, driving, fishing. *Address:* A.A. *Agents:* Blackmore, St. John Denton.

SPRAY, William, actor; secured first engagement on stage through Herbert Blackmore, 1900, and toured as Ellis in "The Sorrows of Satan"; has since played *The Cough Drop* in "Two Little Vagabonds," James in "The Brixton Burglary," Sammy Gigg in "The Toreador," Grabb in "An English Daisy," Dick Whortle in "The Lady from Ostend," Ebenezer in "What Happened to Jones," Meakin in "The Orchid," and comedian parts in the Kennington and Fulham pantomimes; Stephen Henry in "The Spring Chicken," at Gaiety, 1905. *Address:* A.A.

STANDING, Herbert (Crellin), actor; *b.* at Peckham, 1846; belongs to a Quaker family; *b.* of Frank Celli; *f.* of Percy Standing; made his *début* at old Queen's Theatre, Long Acre, as Langford in "Still Waters Run Deep," the part of Hawkesley being played by Charles Wyndham, under whose management he was destined in after years to secure some of his principal successes; then came a provincial tour, which was followed by a three years' engagement at Princess's; joined Lyceum Company, 1871, to create his original part of Christian in the memorable production of "The Bells"; some comparatively unimportant engagements fol-

lowed before he became a member of the Criterion Company, in which he remained for over ten years; among his best impersonations were Sir Peter Wagstaffe in "Pink Dominoes," John Penryn in "Truth," and Captain MacManus in "Betsy"; after this appeared in a variety of comedy rôles at principal West End theatres; appeared in "A Million of Money" at Drury Lane, 1890, and in the following year in "The Late Lamented," at the Court; returned to Criterion under Charles Wyndham; appeared in "The French Maid" at Terry's, 1898. His appearances in London of late years have been infrequent. *Address:* c/o *The Stage*, or *Era*.

STANFORD, Harry B., actor; *b.* Ramleh, near Alexandria, Egypt; *s.* of F. Stanford, Advocate for the Crown, Egypt; *e.* at St. Pauline's College, Yorkshire; principal engagements include Dudley Keppel in "One of the Best," at Princess's; Olivier in "Robespierre," with Irving, at Lyceum and in America; Faust, with Irving, in his last season at the Lyceum, and Christian in "The Bells"; for several years principally engaged in touring provinces and America with Irving, and was a member of Irving's company at the latter's death. *Address:* A.A. *Club:* Green Room.

STANHOPE, Fredk. (Fredk. Stanhope Counter), general manager and producer; *b.* Manchester, 1875; *e.* at Birkdale; was originally in the mercantile marine as midshipman cadet; first appeared 1896 as walking gentleman in "True Blue," a naval drama, produced at Olympic; small part with Willie Edouin in "Newmarket," at Opéra Comique, 1896; stage manager tour of same piece, 1897; toured as Miggles in "The Shop Girl," 1897; Chinese waiter in "A Trip to Chinatown," 1898; manager with same piece, 1898-1900; manager, "A Message from Mars," 1900-1901; also manager for tours of "Nicandra," 1901, and "Becky Sharp," 1902; manager Broadway, New Cross, S.E., since 1902 (where he has produced four pantomimes); produced pantomime

at King's, Hammersmith, 1905-6. *Hobby*: Riding. *Address*: Broadway Theatre, New Cross, S.E. *Club*: Playgoers'.

STANLEY, Blanche (Mrs. S. Major Jones), actress; *b.* Birmingham; *m.* S. Major Jones, 1895; prepared for career on the stage by playing with various amateur clubs in London; made first professional appearance at Clacton-on-Sea, as Martha Bunn in "Checkmate," with Edwin France; Rosanna Moore in "Mystery of a Hansom Cab," at Pavilion, Mile End; played for several stock seasons at the old Marylebone Theatre, playing a round of parts ranging from Sam Willoughby to La Frochard; toured with Morell and Mouillot, Charles Dornton, Hardie and Von Leer, Albert Gilmer, &c.; Lady Caroline in "A Woman of No Importance" with Frederick Mouillot; Lady Darbey in first tour of "The Case of Rebellious Susan"; pantomime at Grand, Glasgow, with the Milton Rays; stock season at Queen's, Birmingham, with Eade Montefiore, 1896, playing leading comedy rôles; toured as Nancy Stubbs in "Sons of the Sea"; Biddy Mullins in revival of "Two Little Vagabonds," at Princess's; also appeared as Mrs. Delaney in "How London Lives" at same theatre; played Mollie Crockett for 500 nights in tour of same piece, 1900-1; character parts with Robert Arthur's Arthurian Players, 1902-1903; tour of seventy-six weeks as Bridget in "The Fatal Wedding"; stock season at Lyric, Hammersmith; one year's tour of South Africa in principal character parts with Leonard Rayne; with Samuel James at Lyric, Hammersmith, and Grand, Islington, 1905; resumed part in "The Fatal Wedding," suburban tour, July to December, 1905. *Favourite parts*: Tilly Draggleshorpe in "Lost in London," Nurse in "Romeo and Juliet." *Address*: 101, Sugden Road, Clapham, S.W. *Club*: A.A. *Agent*: Blackmore.

STANLEY, Lilian M. (Mrs. Charles Vernon), actress; *b.* Sydenham; *d.* of John Henry Wagstaff, physician; *e.* Ladies' College, Sydenham,

Trinity College of Music, and Royal Academy of Music; *m.* to Charles Vernon; first appeared at Birmingham with John F. Preston, as Balkis in "Secrets of the Harem"; has toured own company in "The Happy Life," "Nita's First," "Luck," "The Captain"; has also appeared on concert platform, and played in duologues and sketches in conjunction with her husband; appeared as Ione in spectacle, "The Last Days of Pompeii." *Favourite part*: Evelyn in "The Happy Life." *Recreations*: Music, driving, and swimming. *Address*: 18, Osborne Terrace, Clapham Road, S.W.

STANMORE, Frank, eccentric comedian; *b.* London, 1878; was a medical student at Charing Cross Hospital; first appeared on stage in 1898, and had varied experience in numerous companies, good, bad, and indifferent; by a slice of good fortune was engaged by Beerbohm Tree at His Majesty's, and remained with him for over three years, playing comedy parts in "Last of the Dandies," "Merry Wives of Windsor," "Twelfth Night," "Eternal City," "Resurrection" (the draper's clerk), &c.; joined Lewis Waller, touring as Mr. Birksett in "Monsieur Beaucaire"; rejoined Tree for "The Darling of the Gods" and revival of "The Merry Wives" (playing Sir Hugh Evans in the latter); toured with Arthur Bouchier's company in "The Fairy's Dilemma" as Rev. Aloysius Parfitt, which engagement led to his being engaged as James Welch's successor in "The New Clown"; the Artful Dodger in "Oliver Twist," His Majesty's, 1905; Dame with Peter Davey at Kingston-on-Thames, Christmas, 1905. *Favourite part*: Lord Cyril Garston in "The New Clown." *Hobbies*: Song and play-writing. *Address*: 327, New Cross Road, S.E.

STELLA, Nina (Marie Nina de Harven Duval), actress; *b.* Timaru, New Zealand, 1886; *d.* of Maurice de Harven Duval, architect and surveyor; *e.* at Convent of the Sacred Heart, Timaru, and Convent of the Sacred Heart, Jette, near Brussels; made first appearance as

one of Denton's girls at Richmond Theatre, 1905. *Hobbies*: Music, singing, and dancing. *Address*: 84, Gleneldon Road, Streatham, S.W.

STEPHENS, Yorke, actor, *b.* in London, *e.* at King's College, London; started the battle of life as a law student; interested himself in his spare hours in amateur theatricals, being a prominent member of the Erratics and Philo-Thespian Clubs, and not finding law a congenial profession determined to try his fortunes on the stage, and through an introduction from Mrs. Dion Boucicault obtained his first engagement in "The Worship of Bacchus" at the Olympic, 1879; next appeared in Robert Martin's comedy, "Midge," at Royalty, playing leading juvenile part, and was then secured by Miss Luton for a part in "As You Like It," at Imperial; took Kyrle Bellw's place on the retirement of the latter from the company; subsequently visited America under contract with John McCullough, playing with him a round of legitimate rôles—Laertes, Cassio, Icilius, &c.; was then engaged by Charles Frohman for a season at the Madison Square Theatre, and afterwards joined Augustin Daly, with whom he remained for two years, sharing leading business with John Drew; returned to England in 1884, and was immediately engaged by Edgar Bruce at Prince of Wales, and played the part of Gilbert Vaughan in "Called Back"; was next engaged by Henry Arthur Jones and Thomas Thorne for the Vaudeville, playing Captain Fanshawe in "Saints and Sinners"; was Joseph Johnson in "On Change," in 1885, and Roy Marston in "Harvest," 1886; one of his biggest successes was Bean, the war correspondent, in "Held by the Enemy," at Princess's; appeared at Avenue in "The Crusaders," which was followed by a first attempt at management, with a revival of "The Ticket of Leave Man," at the Olympic, in which he played Hawkshaw, with Henry Neville in his original part Bob Brierley, and E. S. Willard as Jem Dalton; then came "Mr. Barnes of New York," in which he played

the title-rôle; next a year's engagement at Toole's, in "The Bungalow," followed by another Avenue engagement in "The Henrietta," then an engagement at Terry's in "The Passport," after which he made another managerial effort at the Duke of York's (then the Trafalgar), when he produced the successful farce "The County Councillor"; this occupied nearly two years, when he joined George Alexander for the production of "Sunlight and Shadow"; then toured with "The Prisoner of



YORKE STEPHENS.

Zenda"; he made his only appearance in musical comedy at the Lyric in "Little Miss Nobody," which he also produced; he then took the Comedy and produced George Grossmith, Jun., and Paul Rubens's "Great Cæsar"; then once more on tour, followed by a return to town, securing Terry's, and producing "The Giddy Goat," "A Tight Corner," and "Sheerluck Jones"; he has recently been playing Sir Charles Wyndham's part in "Mrs. Goringe's Necklace," and later still the light comedy Irishman in "Cousin Kate"; in 1905 appeared at Terry's Theatre

in R. Vernon Harcourt's comedy "An Angel Unawares." *Favourite parts*: Captain Bluntschli in "Arms and the Man," and Valentine in "You Never can Tell," by George Bernard Shaw; he utilises his spare time in play-producing, coaching amateurs, &c. *Address*: 18, Boundary Road, St. John's Wood, N.W. *Club*: Green Room.

STEPHENSON, Charles A., actor (lead or light comedy); *b.* Harrow, 1879; *s.* of R. H. Stephenson, of Sydney, Australia, actor (like all his family); first appeared at age of four at Cardiff, as the child Harry, in "Uncle Tom's Cabin"; has played about 600 parts in all kinds of productions, from musical comedy to grand opera; prefers Macari in "Called Back," and Talbot in "Our Boys" to any other parts. *Hobbies*: Music and motoring. *Address*: A.A.

STEVENSON, W. S., actor; *b.* Aberdeen, April 9th, 1867; *s.* of John Stevenson, wholesale wine merchant; *m.* Evelyn Stuart Robson, 1891; *e.* at Gordon's College, Aberdeen; was intended for a commercial career; had a good deal of experience as an amateur in his native city; first appeared professionally in utility parts in stock at Theatre Royal, Glasgow, 1888; has appeared at Princess's and Adelphi, and at many leading suburban and provincial houses; stock seasons at Aberdeen, Dundee, Belfast, Glasgow, Birmingham, &c.; has played principal parts in old English comedy, Shakespeare, drama, melodrama, and farcical comedy. *Favourite parts*: Old men in old comedy. *Hobbies*: Walking and fishing. *Address*: A. A.

STEWART, Athol, actor; commenced his dramatic career as an amateur in the Irving Dramatic Society, and appeared once for the Elizabethan Society; his first engagement was under Harrison and Maude in "The Second in Command" on tour; his first London engagement was at Terry's under Kitty Loftus; was engaged for several productions at Court in 1904, including two revivals of "Candida"; appeared during 1905 in "The Axis" at the

Criterion, and in "Mr. Hopkinson" and "Public Opinion" at Wyndham's. *Address*: 102, Essendine Mansions, Elgin Avenue, W. *Club*: Green Room.

STEWART, Gwen, actress; made her first appearance in 1898 in Henry Dundas's "The Derby Winner" company; in the following spring joined Ben Greet to play in "The Sign of the Cross," in which she remained for three tours; with Ethel van Praagh as juvenile lead in "The Power of Gold," playing in the same piece subsequently with Adria Hill, with whom she also appeared in "East Lynne" and "Lady Audley's Secret"; was secured by F. Rawson Buckley for a part in "The Only Way," and owing to the indisposition of the leading lady impersonated Mimi at a few hours' notice; in 1902 toured with Henry Chattell in "Secrets," playing Zuleika, the heavy part; during same tour played Edith Vaughan in "Called Back," Alida in "The Mystery of a Hansom Cab," in which she made one of her greatest successes, Dora Summers in "The Octoroon," and a light comedy part in "My Partner"; subsequently toured with same manager in "Why Men Love Women"; then followed a special engagement to create the part of Denise Dumaresq in Charles Draycott's production of "The Best Must Win," at Shakespeare, Clapham, 1902; has since fulfilled a number of important provincial engagements. *Address*: A.A.

STEWART, Hilda, actress; *b.* Melbourne, Australia, 1881; *d.* of Major Allan Stewart; *e.* privately in London; made first professional appearance as juvenile lead in "Cleopatra," farcical comedy; has travelled half-a-dozen times to and from Australia, and played various parts, including lead and juvenile lead in "The Professor's Love Story"; also in "The Strange Adventures of Miss Brown," "Caste," "My Friend the Prince," and "Billy's Little Love Affair"; toured own company in "Brother Bill," "The Great Millionaire"; and in "The Walls of Jericho," at Garrick,

1905. *Address*: Buckingham Gate Mansions, S.W. (*Telephone*: 1460, Victoria.)

STEWART, Katharine (Miss Katharine Stewart Spain), actress (*comédienne* or *grande dame*); *b.* St. Bart's, Sandwich, Kent, April 1st; *d.* of George Spain, formerly of Hackinge, Kent, now of Newcastle-on-Tyne (agent to Lord Northbourne); *e.* privately at Dresden and at home; had no training for a professional career, but took advantage of a visit to London to appear at Royalty, January, 1904, as Mrs. Christianson, comedy part in "A Gauntlet," a version of Björnson's "En Hanske"; played at St. George's Hall in W. G. Elliot's attempt to revive German Reed entertainment; specially selected by A. W. Pinero to play Mrs. Cortelou in Mrs. Patrick Campbell's revival of "Second Mrs. Tanqueray"; has played in most of the West End theatres; toured Australia, 1898, with Chas. Cartwright; four visits to America, respectively with Arthur Bouchier, Mrs. Langtry, and Charles Frohman, the last in 1904, to create a part in a Clyde Fitch play, specially written for her personality; toured with Mrs. Langtry as Lady Grandpierre in "Mrs. Deering's Divorce," 1905. *Favourite parts*: Mrs. Cross in "The Idler," Lady Janet in "The Wedding Guest." *Address*: 63, East Street, Manchester Square, W. *Club*: A.A.

STEWART, Nellie (Mrs. George Musgrove), actress; *b.* Melbourne; *d.* of E. Stewart, a well-known Melbourne actor and manager; first appeared at T.R., Melbourne, under her father's management, and speedily developed into the most popular actress in Australia; was engaged by Williamson, Garner, and Musgrove to appear at the Princess's, Melbourne, and played all the principal female rôles in a long series of comic operas, including "Dorothy," the Gilbert and Sullivan series, "Ma Mie Rosette," "M'm's'lle Nitouche," "Paul Jones," "La Fille du Tambour Major," and other well-known light operas; paid a visit to London, 1892, and

appeared at Prince of Wales's in "Blue Ey'd Susan"; her next appearance in London was in "The Scarlet Feather," at the Shaftesbury, 1896; principal boy in Drury Lane pantomime, 1898; since then has been chiefly engaged in touring Australia, playing in well-known dramas and comedies, including "English Nell," one of her most popular rôles. *Address*: 17, Shaftesbury Avenue, W.

STIGANT, Arthur, character actor; *b.* Chatham, 1871; *s.* of George Stigant, draper; *e.* at Mathematical School, Rochester; had long amateur experience; principal comedian and scene-painter for the Chatham Amateur Juvenile Burlesque Company at the age of fourteen; first appeared with amateur company at Broadstairs, 1890. *Hobby*: Writing plays and getting them acted. *Address*: 103, Wilberforce Road, Finsbury Park. *Agent*: Hart or Denton.

STIRLING, Charles (Davies), actor (leading and heavy); *b.* 25, Percy Circus, London, N., September 15th, 1878; *s.* of George Davies, theatrical manager, and Alice O'Malley (Mrs. Davies), actress; nephew of Alfred Davies; brother of Alice Defoe, and Grace O'Malley; cousin of Frank Davies and Lillian Bezant; *e.* Regina College, Finsbury Park, N.; first appeared with father at Theatre Royal, Brighton, 1892, as chorister in the last act of "Trumpet Call"; has fulfilled engagements with William Giffard in "The Red Coat," John Coleman and Clarence Holt at Drury Lane (1896), Maclaren and Furnival in "Proof" (as Lazare), Carson and Granville (six months), Fred Macnaghten as Noel Blake in tour of "The King's Pardon," 1905. *Hobbies*: Painting and writing (author of one novel). *Address*: 60, Wouldhave Street, South Shields.

STODDART, Marie, actress (lead, light comedy, and character); *b.* Berwick-on-Tweed; *d.* of Richard Stoddart (theatrical manager) and Mrs. Stoddart (*née* Marie Faulkner), actress; niece of J. H. Stoddart, America's veteran actor; *e.* at Lancaster; prepared for the stage by

parents; made first appearance when only a fortnight old as Little Peter White in a farce called "Mrs. White," in native town; at age of sixteen played Juliet to her mother's Romeo, and her grandmother's Nurse; has fulfilled engagements under J. F. Elliston, Lester Collingwood, Sidney Herbert Basing, Charles Darrell, Henry Chattell, W. T. Rushbury, Fred Gould, Walter Reynolds, Arthur Jefferson, William Morgan; sixteen months' leading business, Aquarium, Scarborough; played lead in stock seasons with the late Andrew Melville, at Swansea, Bristol, Grand, Birmingham, Queen's, Birmingham, Walsall, West Bromwich; heavy lead, second tour, with Harry Starr in "Carl, the Clockmaker," and "Otto, the Outcast." *Address:* 4, Ducie Street, Leigh, Lancashire.

STOKER, Bram (Abraham Stoker), late manager and confidential secretary to Sir Henry Irving; *b.* Dublin, 1858; *s.* of Abraham Stoker, one of the officials in the Chief Secretary's Department at Dublin Castle; *m.* Florence Anne Lemon Balcombe; completed his education at Trinity College, Dublin (where he took Honours in pure mathematics); was for some years in the Civil Service in Dublin, during which period he was called to the (English) Bar (Inner Temple), and acted as dramatic, art, and literary critic for several journals in both England and Ireland; retired from Civil Service 1878, after acting for two years as Inspector of Petty Sessions; in the same year became associated with Henry Irving (who in 1878 became lessee and manager of the Lyceum), and remained with him until Irving's death in October, 1905, as his principal assistant business adviser; is the author of numerous novels, mostly of a sensational character, including "Under the Sunset," 1882; "The Snakes' Pass," 1891; "The Watter's Mou," 1894; "The Shoulder of Shasta," 1895; "Dracula," 1897; "Miss Betty," 1898; "The Mystery of the Sea," 1902; "The Jewel of Seven Stars," 1903; "The Man," 1905; also author of "The Duties of Clerks of Petty Sessions in Ireland," 1878; was ath-

letic champion of Trinity College, Dublin, and was awarded the medal of the Royal Humane Society. *Address:* 8 St. Leonard's Terrace, Chelsea, S.W. *Clubs:* Authors', National Liberal, Green Room.

STOLL, Oswald, managing director of Moss Empires, Limited, and various other variety theatre companies; *b.* Melbourne, 1867; married (1) 1892, and (2) in 1903; was bereft of his father when an infant; his mother, who was originally an actress, was born in Dublin; on the death of her husband, she married Mr. Stoll, a retired captain in the Merchant Service, who was of mixed Danish and Welsh descent, and had settled down in Liverpool as the owner and manager of the old Parthenon Music Hall, which was even then a well-known place of amusement in the town; was educated at Liverpool; left school at the age of fourteen, on the death of his stepfather, 1880, and at once took an active part, in conjunction with his brother Roderick, who was then about eighteen, in assisting his mother in the management of the Parthenon; he was always a very studious and book-loving boy, and devoted himself principally to the clerical side of the business, while his elder brother figured more prominently "in the front of the house"; his mother, although a woman of remarkable energy and intelligence, knew practically nothing of the business, and from the day he left school he took in hand the work of negotiating contracts with *artistes* &c., having for his sole guide the records of previous payments shown by his stepfather's books; many curious anecdotes are told of his experiences in these early days, when he more than once offered *artistes* £3 or £4 a week in place of the £2 or £25 usually commanded by them on the death of his brother, at the age of twenty-four (which was followed soon after by that of his only sister Blanche), he took sole charge of the business, developing rapidly into a remarkably able caterer for the amusement of the public, and proving, by his successful conduct

of the Parthenon, that he was justified in launching out on more ambitious lines; in 1890, when twenty-three, he made a bold bid for fortune by taking over Leveno's Hall, at Cardiff, which he opened on the two houses a night principle, under the title of the Cardiff Empire; the hall had been in very low water for some time, and predictions of failure were general; the results of the new departure were at first very discouraging, the takings for the first two performances being only 25s., but his genius for overcoming difficulties ultimately enabled him to pilot the new venture to a triumphant success; he secured the services of a very popular Welsh singer, and induced some of the leading residents to give their patronage to a special performance, which had the effect of making the improved character of the establishment known far and wide; when, soon afterwards, the premises were destroyed by fire, he rebuilt on a greatly improved scale, and from henceforward his prosperity was assured; to overcome the difficulty of securing first-class *artists* (who could not be induced to visit Wales for a single week's engagement, he extended his operations to Swansea and Newport, where he erected other Empires, which he also conducted on the two houses a night plan; then turned his attention to the English provinces, and soon controlled a list of eight first-class variety theatres; meanwhile, he was co-operating with Moss and Thornton in the building up of the important aggregation of nine variety theatres under their management in Scotland and the northern Midlands; in 1900 the two organisations were formally amalgamated under the title of Moss Empires, Limited, with a joint capital of £1,400,000; since then (when the combination was represented in the Metropolis only by the Hippodrome) London has witnessed the opening of two more suburban Empires (which are all distinctively Stoll houses), and of that colossal palace of amusement, the Coliseum, in addition to numerous other houses in the provinces, bring-

ing the total capital of the combined companies up to £2,086,000; the Moss Empires, Limited, and the associated Stoll companies now comprise twenty-nine places of amusement, namely, the London Hippodrome, Empire Palaces at Sheffield, Birmingham, Liverpool, Edinburgh, and Leeds; Empires at Glasgow, Bradford, Cardiff, Newport, Swansea, Nottingham, Holloway (N), New Cross (S.E.), Stratford (E.), and Newcastle-on-Tyne, Olympia, Liverpool; Palaces at Bordesley and Hull, Zoo-Hippodrome, Glasgow, Andrew's Hall, and Philharmonic Hall, Cardiff, Empire Palace, Hackney, and Empire Palace, Shepherd's Bush, W. (Hackney and Shepherd's Bush Empire Palaces, Ltd.), Palace, Leicester (Leicester Palace Theatre Co., Ltd.), Ardwick Empire, Manchester, and Manchester Hippodrome (Manchester Hippodrome and Ardwick Empire Co., Ltd.), Coliseum, Glasgow, and the London Coliseum; worked in conjunction with these, but under different ownership are Empires at Belfast and Dublin, the Empire at South Shields, His Majesty's at Walsall, Palace, Camberwell, S.E., Granville, Waltham Green, S.W., and the Richmond Theatre; truly a marvellous record of success since the opening of the first Stoll house at Cardiff fifteen years ago; is an earnest student of Herbert Spencer, and author of "The Grand Survival," in which he argues that immortality may ultimately be obtained on earth (through enlightened direction and a wider application of the principle of heredity) if due regard be paid to natural law. *Address*: Cranbourne Mansions, Cranbourne Street, W.C. (*Telephone*: 1399 Gerrard; *Telegraphic*: "Twiggsome, London"); and Singleton House, Cardiff. (*See Portrait on page 250*).

STONE, Charles R. (Madelle-Stone), actor, producer, and stage manager; *b.* Brighton, 1859; *s.* of Edward Madelle-Stone, building contractor; *e.* Christ Church Middle School, Brighton; *m.* to Emily Kelsey, actress; first appeared at Swiss Gardens, Shoreham, as Young

Mr. Simpson in "Good for Nothing"; played stock season with Sarah Thorne at Theatre Royal, Worcester; toured with the late Charles Mathews, Osmond Tearle, Charles Dornton, Clarence Holt, Agnes Hewitt, Emma Hutchison, and the Compton Comedy Company; has played in fifteen pantomimes; produced pantomimes at the Theatre Royal, Portsmouth, Theatre Royal, Plymouth, and the Colosseum, Oldham; produced spectacular sketch, "The Cruise of the *Albacore*," at the Royal Naval Exhibition, Chelsea, 1891. *Recreations*: Walking, rowing. *Address*: c/o *The Stage*, or *Era*.

STONE, George, resident manager; *b.* London, October 31st, 1861; *e.* at Exeter; gained his first experience of management at Theatre Royal, in his native city; acting manager, Olympic, Strand; Theatre Royal, Great Yarmouth; toured as business manager with "Dorothy," "Theodora," "Royal Divorce," and other companies; resident manager, Royalty, Barrow-in-Furness, since 1894. *Address*: 78, Cheltenham Street, Newburns, Barrow-in-Furness. *Club*: Masonic, Barrow.

STOREY, Fred, actor, dancer, and scene-painter; *b.* in London; a member of a well-known artistic family, being nephew of G. A. Storey, R.A.; first appeared as an actor at Park Theatre, Camden Town; then made his *début* as a comic singer at London Pavilion; as a scene-painter was first employed at Olympic, and as a dancer in Drury Lane pantomime under Augustus Harris, where he was a member of a troupe styling themselves the Girards; became a prominent member of the old Gaiety company in the days of Nellie Farren, appearing in several burlesques and accompanying the company to Australia, where his agile dancing was immensely appreciated; was the original Dancing Dervish in "Morocco Bound"; created the part of Rip van Winkle in the Alhambra ballet, 1900, for which he also painted much of the scenery, some of which was transferred to His Majesty's for

Beerbohm Tree's production of the drama, "Rip van Winkle," 1901; since then he has devoted himself more particularly to scene painting and sketch producing in the halls. *Address*: c/o *The Stage*, or *Era*.

STRATTON, Eugene, variety artist, *s.* of Alsatian parents; *b.* Buffalo, New York; *m.* Bella, *d.* of G. W. (Pony) Moore; is entirely a self-taught artist; first appeared at Shelby's, New York, as song and dance artist, with companion, as "Brothers Wesley," and afterwards went on tour; at age of thirteen became a regular Christy Minstrel, touring with different companies through the length and breadth of America, carefully studying the "coon" type; spent some years with the Haverley Minstrels, and came with them (with Charles Frohman as manager) to the old Her Majesty's, London, 1879; joined Moore and Burgess Minstrels at St. James's Hall, remaining with troupe eleven and a half years; opened in first variety engagement at Royal, Holborn, August Bank Holiday, 1892; has since played at all leading halls of London and provinces, and has made himself famous by his coon songs and dances. *Address*: 59, Wellington Road, N.W. (*Tele.*: 1230, Paddington.)

STRINDBERG, Auguste, Swedish novelist and playwright; *b.* Stockholm, 1849; his dramatic works include "Master Olof," 1870; "The Secret of the Guild," 1880; "The Keys to Heaven," 1892; "The Damascus," 1900; and numerous other comedies and dramas. *Address*: 40, Carlavägen, Stockholm.

STUART, Cosmo (Cosmo Stuart Charles Gordon-Lennox), actor and dramatist; *s.* of Lord and Lady Alexander Gordon-Lennox; grandson of the fifth Duke of Richmond *m.* Marie Tempest, 1898; was trained for the stage under Sarah Thorne; his first important London engagement was at the Vaudeville in 1896 as the French landlord in "A Night Out"; in 1898 played a Duke of York's in "The Adventur

of Lady Ursula"; in 1902 appeared at the same theatre in "The Princess's Nose," by Henry Arthur Jones; wrote (in conjunction with R. S. Hichens) a version of "Vanity Fair" entitled "Becky Sharp," in which Marie Tempest created the title rôle, at Prince of Wales's, 1901; also author of "The Marriage of Kitty," a version of "La Passerelle," produced at same theatre, 1903, and was extremely successful; this he followed with "The Freedom of Suzanne," an original comedy, in which Miss Tempest appeared at Criterion, 1904; author of "The Indecision of Mr. Kingsbury" (a version of "L'Irrésolu," by Georges Berr), produced at Haymarket, December, 1905, with himself in the cast. *Address*: 5, Montague Mansions, W. (*Telephone*: 1,881 Paddington.) *Clubs*: Green Room, Grosvenor.

STUART, C. Douglas, secretary Music Hall Artistes' Railway Association; *b.* Twickenham, May 21st, 1864; *m.* Maud Cameron, at Ballarat, Australia, 1886; *e.* Haileybury and Wadham College, Oxford; on leaving college, went to Australia, and engaged in journalistic and theatrical work; was for some time on the staff of the *Melbourne Argus, Herald, &c.*; returned to England, 1886, and became engaged in theatrical management; founded and edited *The Prompter*; was for some years music hall critic of the *Topical Times*; founded *The Encore*, which he edited for two and a half years; was music hall critic of *The Daily Courier*, editor of *The Variety Stage*, music hall critic of *The News of the Week*; in 1896, with others, founded the Music Hall Artistes' Railway Association (which has now a membership of 7,000), of which he was originally the hon. secretary, subsequently becoming secretary. *Address*: 28, Wellington Street, Strand, W.C. (*Telegraphic*: "Orchestae, London"; *Telephone*: 4298 Gerrard.)

STUART, Edward Patrick (James Gray), dancer; *b.* Ayr, 1867; *s.* of Joseph Gray, sexton; cousin of Shawlene, the Whistling Tramp; *m.* Sarah Gray, 1892; *e.* at Ayr, Glas-

gow, and Isle of Arran; private piper to the Chief of Clan Alpin; first appeared Hengler's Circus, Glasgow, 1881, as International dancer; danced before the late Queen at the Highland Games in the North of Scotland, and the present King and Queen, also the Prince and Princess of Wales, 1901; originator of the Royal Caledonian Boys' Orchestra, and winner of the world's championship against Cardownie at Rothesay, 1897. *Address*: 8, Cuttall Street, Bradford.

STUART, Harry (Harry Stuart Hawkins), actor (light comedian); *b.* Redhill, Surrey, April 27th, 1880; *s.* of Edward Hawkins, of Lyndhurst, Broadstairs, Kent; *m.* Nellie Moyse, May 4th, 1900; *e.* at Dulwich and Whitgift Grammar School, Croydon; was formerly in an estate agent's office; first appeared at Prince of Wales's, Grimsby, 1899, in chorus in "New Mephisto," with Charles Macdona, with whom he remained for eighteen months; toured in "White Heather"; Richard in "What Happened to Jones"; Jennings in "Niobe"; Claude in "Jane"; also toured in Walter Sealby's "Law and the Man," Frank Adair's "The Favourite," "The Painted Woman," Louis Bradfield's "The Man from Australia," Walter Melville's "Her Second Time on Earth," "The Brand of Cain," &c.; has latterly appeared as Rev. Mr. Minks in "His Majesty's Guests," with Fred Karno (nearly 600 times). *Address*: 32, Scholars Road, Balham, S.W.

STUART, Leslie (T. A. Barrett), musical composer; *b.* Southport; educated at home; originally a musician, and an extremely clever pianist; was appointed organist of Roman Catholic Cathedral, Salford, when only fifteen; resigned seven years later, when he was appointed to a similar post at Church of the Holy Name, Manchester, which he also filled for seven years, during which time he composed a large amount of sacred music; composer of "Florodora," "The Silver Slipper," "The School Girl," &c.; also composer of innumerable popular songs, including "Soldiers of the Queen" (which was

not a success when first sung by Hayden Coffin, in "An Artist's Model," but afterwards became the rage of London), "Little Dolly Day Dream" "Louisiana Loo," "The Bandolero," "Rip van Winkle," "The Vales of Arklow," "Is Your Mammie Always Wid Ye?" "The Lily of Laguna," "The Little Octo-noon," "I May be Crazy," "Sweet-heart May," "Sheelah Magee," "The Willow Pattern Plate," "Trilby Will Be True," "I Went to Paris With Papa," "The Dandy Fifth," &c.; has paid several visits to America to conduct his own works, which are very popular in that country, is a good man of business, but has suffered more than any other British composer at the hands of musical pirates. *Address*: The Priory, Goldhurst Terrace, West Hampstead. (Tel. No. 1334, Pad.); Sunningdale, West Worthing, Sussex. (Tel. No. 40, Worthing.) *Club*: Eccentric.

STUDHOLME, Marie, actress; *b.* Eccleshill, Yorkshire, 1875; *e.* at Saltaire; *m.* Gilbert Porteous (marriage dissolved); went on the stage when seventeen, with no influence but a pretty little voice, a still prettier face, and a winning manner; she was for one year with Charles Wyndham at the Criterion, playing small parts, but her experience since then has been in light opera and musical comedy; obtaining an engagement under George Edwardes, she was first given small parts at the Gaiety; toured in title rôle in "San Toy," 1899; returned to play in "The Messenger Boy" at Gaiety, 1900; she was soon promoted to leading rôles at Gaiety and other theatres under Edwardes's management; she played nearly all through the lengthy run of "The Orchid," occasionally going to the Prince of Wales's for a period to play the principal part in "The School Girl"; and again went to Prince of Wales's for a few weeks in 1905, to play title-rôle in "Lady Madcap," in which she subsequently toured; her photographs are in greater demand than those of any other actress on the

stage. *Address*: Gaiety Theatre, Strand, W.C.

SUDERMANN, Hermann, German playwright and novelist; *b.* in East Prussia, 1857; was editor of the *Deutsches Reichsblatt* for several years, and subsequently began writing for the stage; the following are some of his principal dramatic productions: "Die Ehre," 1890; "Sodoms Ende," 1891; "Heimat," 1892; "Schmetterlingsschlacht," a comedy, 1896; "Das Glück in Winkel," 1896; "Morituri: Teja," "Fritzschen," "Das Ewigmännliche," three dramas, 1896; "Johannes," a tragedy, 1898; "Die drei Reiherfedern," 1899; "Johannisfeuer," 1900; "Es Lebe das Leben," 1901; "Der Sturmgeselle Sokrates," 1903. *Address*: Tauenzienstrasse 13, Berlin.

SUGDEN, Charles, actor; *b.* Cambridge, 1850; *o. s.* of Charles Langworthy Sugden and Mary, *d.* of James Camper Wright, Fellow of King's College, Cambridge; is a cadet of the St. Leonards family; *e.* at Beccles Grammar School and Merton College, Oxford, where he was a contemporary of Lord Randolph Churchill; *m.* first, Lady Desart, formerly wife of the late Earl Desart (marriage dissolved), and second, Helen de la Feuillade, known on the stage as Miss Vane; his mother's second marriage (with George Neville (Gartside), brother of Henry Neville) brought him into connection with the stage, and he decided on following a theatrical career; made his first professional appearance 1867, under the *nom de théâtre* of Charles Neville, by which he was known until 1888; for some time he played general utility parts (including that of clown for a week); his London *début* was at Globe, 1871 as Steerforth in "Little Em'ly"; in 1876 succeeded Charles Warner as Charles Middlewick in "Our Boys," during its original run at the Vaudeville; in 1875 scored a great success by his impersonation of the King in "Clancarty"; for several years appeared in prominent rôles at most of the West-end theatres; in 1888 he was engaged by Edga

Bruce for "Bootles' Baby," at Globe; wished to transfer his services to Agnes Hewitt at Olympic, but was under contract to Miss Wentworth, who obtained an injunction against him; appeared under Mrs. Langtry's management at the St. James's, 1890, and toured with her both in the provinces and America; has since varied provincial touring with occasional appearances at various West-end houses; in 1905-6 he toured with Mrs. Langtry in South Africa. *Recreations*: Shooting and racing; was a famous "sprinter" in his youth. *Address*: c/o *The Stage*, or *Era*.

SUTRO, Alfred, dramatic author; *b.* London, 1858; *s.* of Sigismund Sutro, M.D., F.R.C.P.; *e.* City of London School and Brussels; *m.* Esther Stella, *d.* of J. M. Isaacs, of Upper Norwood; is a brother-in-law of Rufus Isaacs, K.C.; author of "Carrots," produced and frequently played by Forbes-Robertson; "The Chili Widow" (with A. Bouchier); "The Cave of Illusion," 1900; "Ella's Apology," "A Game of Chess," "The Gutter of Time," "Mr. Steinmann's Corner," "Women in Love," 1902; "Aretusa," "A Lovely Life," 1903; "A Marriage has been Arranged," one-act play, Garrick, 1903; "The Walls of Jericho," produced by Arthur Bouchier at Garrick, 1904; "A Maker of Men," and "Mollentrave on Women," St. James's, 1904; "A Perfect Lover," produced by Lewis Waller at Imperial, 1905; "The Fascinating Mr. Vanderveldt," produced in New York, 1906, &c.; has written various essays and translated several of Maeterlinck's books into English. *Recreations*: Conversation, bridge, cycling. *Address*: 10, Russell Mansions, Southampton Row, W.C. *Clubs*: Savage, National Liberal, Maccabeans.

SUTTON, Tom (Thomas Percy Sutton), pianist, conductor, and composer; *b.* Bermondsey, 1874; *s.* of T. H. Sutton, of Anerley; studied at Royal College of Music; first appeared at Town Hall, Anerley, as Pooh-Bah in C. H. Cellier's children's opera company, 1886; musical

director with Dr. Osmond Carr's "Maid of Athens," "Celestials," "Southern Belle," Courtice Pounds' *répertoire* company; composer and conductor for F. A. Stanley's London production of "A Little Un-Fairy Princess"; toured as musical director with Geo. Edwardes's "Lady Madcap" company, 1905-6; has appeared as *siffleur*, vocalist, actor, violinist, and in musical sketches; prefers concert work. *Address*: Marston Lodge, Croydon Road, Anerley, S.E. *Agent*: Howard Aynstey.

SWETE, Lyall E., actor and dramatic author; *b.* Winington, Somerset, 1865; *s.* of Horace Swete, M.D.; *e.* Trinity College, Stratford-on-Avon, and Worcester Cathedral School; formerly occupied as schoolmaster and painter; *m.* 1894, Ethel Mary Brough, *d.* of late William Brough, dramatist, niece of Lionel Brough; commenced his stage career with Sarah Thorne; was afterwards a member of Mrs. Bandmann-Palmer and F. R. Benson's companies, playing through the provinces in an extensive Shakespearean *répertoire*; Menenius Agrippa in Benson's revival of "Coriolanus" at Comedy, 1901; was with George Alexander at the St. James's from 1901 to 1904; joined Lewis Waller at Imperial for the production of "Miss Elizabeth's Prisoner," which was written by himself (in conjunction with R. N. Stephens), 1904; with Otho Stuart at Adelphi in 1905-6, playing in "The Taming of the Shrew," "Hamlet," and "A Midsummer Night's Dream"; Sir Daniel Ridgley in "His House in Order," at St. James's, 1906. *Clubs*: Green Room, A.A.

SYDENHAM, George, manager and actor; *b.* Cheltenham; *s.* of a member of the legal profession; *e.* at Stonyhurst, and intended for the medical profession, for which he commenced the usual course of study; prepared for a career on the stage by working hard in amateur performances; made first professional appearance at Maddison Square Theatre, New York, in a small part in a production of "The School for Scandal." Has toured for

some years as business manager. *Favourite part*: Wilfred Denver in "The Silver King." *Hobby*: Play-writing. *Address*: 4, Park Place, St. James's, S.W. *Agent*: Blackmore.

SYMS, Algernon (Syms-Willcox), leading actor; *b.* at Exeter Inn, Teignmouth; *s.* of Syms-Willcox, hotel-keeper; *m.* Rose L. Copp (deceased), when nineteen; *e.* Teignmouth; was originally apprenticed at Guildhall to a firm of City printers; played a good deal as an amateur; engaged for nine weeks at Grecian, and remained there for nine years; stock season at Surrey, 1882, in "For Ever," &c.; title-rôle in Lord George Sanger's pantomime, "Herne the Hunter," 1883; joined company at Britannia, Hoxton, at Easter, 1884, and continued there until theatre was sold, 1903, producing pantomime there for 1903-4; joined Melvilles to play in "Her Second Time on Earth," "Worst Woman in London," &c.; has played more leading parts on tour in modern successful dramas than probably any other actor in England, having appeared in practically the whole of the Wilson Barrett, Terriss, Warner, Adelphi, and Drury Lane parts or pieces, from "Storm Beaten" in 1884 to "The Sign of the Cross," as well as in "Captain Swift," "A Man's Shadow," "Prisoner of Zenda," &c., &c.; has played close on 1,000 parts; is a member of Council of Actors' Benevolent Fund, and of Council of A.A. *Hobbies*: Freemasonry, walking, cycling. *Address*: 3, Springdale Road, Clissold Park, N., or A.A.

TALBOT, Howard, musical composer and conductor; is an Anglo-American; has for some years past been one of George Edwardes's principal conductors, wielding the baton at Daly's and other theatres; composer of music of "A Chinese Honeymoon," "Kitty Grey," "The White Chrysanthemum," "The Blue Moon," and other successful pieces. *Address*: 2, Piccadilly Chambers, Shaftesbury Avenue, W. (*Tel.*, 13031 Central). *Clubs*: Green Room, Eccentric.

TATE, A. Harrison- (see Tate).

TEMPEST, Amy (Mrs. Charles Darrell), character and comedy actress; *b.* Greenstreet, Kent, 1860; *d.* of Thomas Flood, country gentleman; sister of Miles. Elise and Susanne, operatic dancers; *m.* Charles Darrell, 1883; *e.* Ladies' High School, Faversham; prepared for stage by M. Petit, of Covent Garden; first appeared at Theatre Royal, Manchester, 1878; principal engagements with Charles Dillon, Cuthbert and Cobbe, Lester Collingwood, Fred Gould, Elliot Galer, Charles Harrington; stock seasons at Theatre Royal, Manchester, Dublin, Dundee, &c. *Hobbies*: Dogs and birds. *Address*: c/o The Stage, or Era.

TEMPEST, Florence, actress; *b.* 1873; sister of Miss Marie Tempest; originally played in provinces under the name of Miss Florence Neville, and was a member of the late Marquis of Anglesey's company; has for some time understudied her sister, and frequently appeared in her place in "The Marriage of Kitty" and the "Freedom of Suzanne" appeared in "The Indecision of Mr. Kingsbury" at Haymarket, 1905-6. *Address*: Haymarket Theatre, S.W.

TEMPEST, Marie Susan (Mrs. C. Cosmo Gordon-Lennox), actress; *b.* London, July 15, 1862; *d.* of Edwin and Sarah Etherington; *e.* Convent des Ursulines, Thildonck, Belgium; studied music in Paris; entered as a student at R.A.M. (bronze medal for light, silver for Italian, and gold for declamatory English singing); *m.* first, Mr. Lizard, auctioneer and accountant (marriage dissolved) and, second, Cosmo Charles Gordon-Lennox, professionally known as Cosmo Stuart (*s.* of Lord Alexander Gordon-Lennox *b.* of sixth Duke of Richmond); first appeared at Comedy in "Boccaccio," 1880; followed by "Fay o' Fire," Opera Comique; "Frivoli," Drury Lane"; then to Prince of Wales's to play leading part in "Dorothy," followed by "Doris," and "The Red Hussar" at the Lyric; these engagements were succeeded by a visit to America, where she

remained four years, appearing in the rôles mentioned, and in "Carmen," "Mignon," "Manon," "The Algerian," "The Fencing Master," "The Pirates of Penzance," and "Vogelhandler"; appeared at Daly's in "The Artist's Model," 1895, followed by "The Geisha," 1896; "The Greek Slave," 1898; "San Toy," 1899; severed her connection with George Edwardes's management in January, 1900, in consequence of a dispute, which was jocularly summarised in legal language as "Trunks v. Trousers—Tempest non-suited"; opened at the Prince of Wales's, 1900, as Nell Gwyn in "English Nell," followed by "Becky Sharp," 1901; "The Marriage of Kitty," 1903; and "The Freedom of Suzanne," 1905-6; is a highly accomplished vocalist, and has sung at leading London concerts. *Address*: 5, Montague Mansions, W. (*Tel.*: 1831, Pad.)

TEMPEST, Francis A. Vane- (see Vane).

TEMPLE, Richard (Richard Cobb); *b.* London, 1848; *s.* of Richard Temple, stockbroker; father of Richard Temple, Jun., actor and entertainer; *e.* privately in London; made his *début* in the first opera performed at the Crystal Palace, 1869; went to Italy and studied singing; returned to England on the death of his father, and for some time carried on his business in the City; then obtained an engagement in a small country company, and sang for the next seven years chiefly in the provinces, but occasionally in London and at Crystal Palace; manager for a short season of the old Philharmonic (afterwards Grand) Theatre, Islington, 1877; joined D'Oyly Carte's company at Opéra Comique, taking part in "The Sorcerer," and was the original Dick Deadeye in "Pinafore"; also appeared in "Patience," which followed; remained at Opéra Comique when D'Oyly Carte removed to the Savoy, but subsequently rejoined Carte on production of "The Pirates of Penzance," appearing as the Pirate King; he

took part in all the Gilbert-Sullivan operas until 1889, when he declined the offer of a part in "The Gondoliers," and for a time withdrew from the London stage; toured Gounod's comic opera, "The Mock Doctor," 1890; he has now entirely withdrawn from the stage, but gives recitals both in London and the provinces, after the manner of the late Clifford Harrison, which have been remarkably successful.

TEMPLE, Rose, actress (Mrs. John Donald), *d.* of T. Jones, Yarmouth; *e.* at Norwich; *m.* to John Donald, manager, London Coliseum; played in stock companies and several minor engagements; toured with Robert Arthur, and with Beerbohm Tree; made first London appearance at Lyric, Hammersmith; played Amy Loveboy in "The J.P." at Strand; understudy in "The Musketeers" at His Majesty's; toured as Kitty Clive, Minnie Gilfillian in "Sweet Lavender," Julia in "The Rivals," and "Anne Page"; also in "The American Girl" and "My Friend the Prince; appeared in "Brown at Brighton" at Avenue; the Red Queen in "Alice through the Looking Glass," at New. Recreations; boating, yachting, and motoring. *Address*: 39, Morpeth Mansions, Victoria, S.W. (*Tele.*: 1111 Victoria.)

TERRISS, Ellaline (Mrs. Seymour Hicks), actress; *b.* Falkland Islands, 1872; *d.* of the late William Terriss; *e.* privately and trained for the stage by her father; first appeared on the stage at the age of sixteen, under Beerbohm Tree in "Cupid's Messenger," at Haymarket, gaining the hearty approval of both her audience and manager; she at once secured a three years' engagement from Charles Wyndham at the Criterion, and once played Ada Ingot in "David Garrick," in the absence of Mary Moore; appeared in a revival of "The Two Roses"; in 1889 played at Strand in "Æsop's Fables," and "The Beggar"; returned to Criterion, 1891, playing in "Truth" and "Wild Oats"; next went to Princess's, playing in "Arrah-na-



Alfred Ellis and Watery.

ELLALINE TERRISS AND SEYMOUR HICKS.

Pogue"; went to the Court and played in "A Pantomime Rehearsal," "The Amazons," "The Guardsman," "Faithful Jeames," "Good-Bye," "His Last Chance," and "The Other Fellow"; at Lyceum in "Cinderella," afterwards playing same part in America; was with George Edwardes at Gaiety for several seasons, playing leading rôles in "The Gaiety Girl," "The Shop Girl," "My Girl," "The Circus Girl," "A Run-away Girl," and "The Toreador," in which she became an immense favourite with the public; after leaving the Gaiety she reappeared in comedy at Criterion, 1900, playing the leading parts in "My Daughter-in-Law," "Self and Lady," and "The Masked Ball"; engaged with her husband by the Gattis and Charles Frohman to appear at Vaudeville, where they created a series of remarkable successes in "Quality Street" by Barrie, "Sweet and Twenty" by Basil Hood, "Alice in Wonderland," "The Cherry Girl," "Blue Bell in Fairy Land" by Seymour Hicks, and "The Catch of the Season" by Seymour Hicks and Cosmo Hamilton; toured with the last-named piece during 1905 through all the leading provincial towns and at the suburban theatres, and reappeared in London at the new Aldwych Theatre at the close of the year in a revised version of "Blue Bell." *Recreations*: Gardening, photography. *Address*: 53, Bedford Square, W.C.; The Old Forge, Merstham, Surrey, or A.A.

TERRY, Edward O'Connor, actor-manager and proprietor of Terry's Theatre; *b.* London, 1844; *e.* privately; *m.* first, 1870, Ellen Deitz, second, 1904, Lady Harris, widow of Sir Augustus Harris; first appeared at Christchurch as Wormwood in "The Lottery Ticket" (August 15th, 1863) with a fit-up company; received the remuneration of eighteen-pence for the first performance and two shillings for the second out of a promised weekly salary of fifteen shillings, which was never paid in full; an engagement at eighteen shillings a week at the

Grand, Woolwich, followed; here he played eighteen parts a week, sang four songs (which he wrote himself) between the acts, and also supplied the songs for the pantomime; from Woolwich he went to the Isle of Man, where he played with Irving, then a struggling actor; thence to Belfast, supporting Sothorn, Toole, G. V. Brooke, and Amy Roselle; made his first hit in "Catching an Heiress"; after an eight months' engagement proceeded to the theatre at Plymouth for a similar period, when he obtained a special engagement at Leeds, followed by a summons to Manchester, where he appeared in Shakespearean parts with a success which was recorded in the *Morning Post*; here also he first appeared in burlesque, but this departure was cut short by a London engagement at the Surrey in 1867, under Shepherd and Creswick; after playing in farce and Shakespeare at the Surrey he supported the Vokes family in their pantomime season; went to the Strand under the management of Mrs. Swanborough, 1868, and for seven years took leading parts in the burlesques and comedies played there; was engaged at the Gaiety by Hollingshead in 1884, remaining there for six years and forming one of the famous quartette which included Nellie Farren, Kate Vaughan, and Royce; sojourned at the Olympic for a short period, while his own theatre was being built; opened at Terry's with "The Churchwarden"; "The Woman Hater" followed, and then came the phenomenally successful comedy, "Sweet Lavender," by Pinero, which ran for 670 nights (out of which he is said to have cleared a fortune of £50,000, and its author about one-fourth of that amount); in 1890 his health broke down and he visited India; on his return, starred the provinces until the autumn of 1890, when he revived "Sweet Lavender," followed by the production of Arthur Law's "Culprits," which was withdrawn after nine days; subsequently produced "The Times," by Pinero, and (in 1892) revived "The Magistrate," himself appearing for the first time



MISS ELLEN TERRY.

Portrait

as Mr. Posket; afterwards produced "Uncle Mike," "King Kodak," "The Blue Boar," "The Innocents Abroad," "Love in Idleness" (in which he appeared at Sandringham), "The Passport," "House of Burnside," &c.; during recent years has toured successfully in Australia, South Africa, and America, and has only been intermittently seen at his own theatre; is a guardian of the poor for the Richmond Union, and has served for many years as churchwarden; in 1889 he was elected Grand Treasurer of the Freemasons, of which body he is an old and distinguished member; is also treasurer of the Royal General Theatrical Fund, president of the Theatrical Fire Fund, trustee of Barnes Charities, on the Council of the Foundling and Charing Cross Hospitals, and Female Orphan Asylum; trustee Actors' Benevolent Fund, and a vice-president of the A.A.; lectured on "Church and Stage" before the Church Congress, 1889; part author of "The Churchwarden" (farce) and "Love in Idleness" (comedy). *Address*: Priory Lodge, Barnes, S.W.; Dell's House, Broadstairs. *Clubs*: Garrick, Savage.

TERRY, Ellen Alice (Mrs. E. A. Wardell); *b.* at Coventry, February 27th, 1848; second *d.* of Mr. and Mrs. J. F. Terry, well-known provincial actors, who both sprang from old theatrical stock; sister of Kate, Marion, and Fred Terry; mother of Gordon and Edith Craig; aunt of Minnie Terry and Mabel Terry Lewis; *m.* (1), G. F. Watts, the eminent artist; (2), Charles Kelly (E. A. Wardell), actor; first appeared on the stage at age of eight as Mamilius in "A Winter's Tale," under Charles Kean, at Princess's; played in several other Shakespearean plays under the same management; some years later joined Mr. Chute's Bristol company, and acted in conjunction with Madge Robertson, Henrietta Hodson (Mrs. Henry Labouchere), and Kate Bishop; from 1860 to 1862 was playing in a juvenile dramatic entertainment with her sister Kate, and in 1863 appeared at Royalty and Hay-

market; in 1864 was married to G. F. Watts and retired from the stage for a time; reappeared at Queen's Theatre in "A Double Marriage," 1867, and in December of the same year undertook the part of Katherine in "The Taming of the Shrew," when for the first time she acted with Irving; in 1868 she again withdrew from her profession for seven years, emerging from her retirement to play the part of Philippa Chester in "The Wandering Heir," by Charles Reade, at the Prince of Wales's; joined the Bancrofts at the same theatre, 1875, playing Portia in "The Merchant of Venice," and subsequently went with John Hare to the Court, where she created the part of Olivia, and appeared in Lord Lytton's play, "The House of Darnley"; first appeared under Irving at Lyceum in 1878, as Ophelia; remained with him as leading lady up to 1902; during this period she appeared by Royal Command at Sandringham before the late Queen and the Prince of Wales in "The Merchant of Venice," and was graciously complimented by her Majesty; among the parts in which she achieved fame were Desdemona, Portia, Lady Macbeth, Olivia, Beatrice, Marguerite, Imogen, Viola, Julia, Queen Katharine, Cordelia, Lucy Ashton, Nance Oldfield, and Sans Gène; on parting professionally from Irving, in 1902, toured in a round of her favourite characters, and in 1904 appeared at His Majesty's, with Beerbohm Tree, in a memorable production of "The Merry Wives of Windsor," in which also Mrs. Kendal took part; the same year she created the principal part in J. M. Barrie's "Alice Sit-by-the-Fire," at the Duke of York's; and in 1905 made an extended provincial tour in that and other pieces; is the sole vice-president of the Actors' Orphanage Fund, and a life member of the A.A. *Address*: Tower Cottage, Winchelsea, Sussex.

TERRY, Fred, actor; *b.* London, 1864; brother of Kate, Ellen, Marion, and Florence Terry; *e.* at Dr. Quine's, Notting Hill, at same time as late Fred Leslie, and in

France and Switzerland; *m.* Julia Neilson, 1891; first appeared on the stage at the Haymarket (1880) in "Money" under the Bancrofts, when there was nearly a riot owing to the abolition of the pit; next appeared as Bertie Fitzurse in "New Men and Old Acres" at the Crystal Palace with his sister Ellen, following which he was offered an engagement by Mrs. Chippendale to play in the provinces; remained with her for eighteen months; a short country tour followed with his brother-in-law, the late Charles Kelly; also toured with Marie de Grey; engaged by the Gattis to play lead in provincial tour of "In the Ranks"; joined Irving at the Lyceum, playing Sebastian in "Twelfth Night"; toured for nine months as Gilbert Vaughan in "Called Back," and in America (with Miss Fortescue); in "The Pompadour" at Haymarket; joined Alexander at Avenue, 1890, to play title-*rôle* in "Dr. Bill," and then returned to Haymarket for some years, appearing in "A Village Priest," "The Dancing Girl," and numerous other successes; went to America with John Hare, 1896 (Lucas Cleeve in "Mrs. Ebbsmith"); in same year returned to St. James's to play Brian in "The Tree of Knowledge," Don Pedro in "Much Ado," and the Major in "The Ambassador"; appeared at Adelphi, 1898, in "The Gipsy Earl"; in 1899 toured provinces in "Jim the Penman," and then joined Irving at Lyceum; in 1900, first went into management with Julia Neilson at Haymarket, where they produced "Sweet Nell of Old Drury"; for some years his dramatic career has been identical with that of his wife, and under their joint management several important and successful plays have been produced in London and provinces. *Address*: 27, Elm Park Gardens, S.W. *Club*: Green Room.

TERRY, Herbert E., actor manager and dramatist; *b.* Hammersmith, 1875; *s.* of Edward Terry, actor manager, proprietor of Terry's Theatre; *e.* abroad and at Cheltenham College; originally intended

for the Bar, but prepared for stage by his father in the provinces; first London engagement with Fred Kerr at Terry's, followed by three years' engagement at Strand; twelve months leading business in Australia, touring with own company; has written five plays and numerous sketches, toured nearly all over the European continent, and visited Africa, Australia, Egypt, and other countries. *Recreations*: Yachting, shooting, fox-hunting. *Address*: 22, Cavendish Mansions, West Hampstead, or A.A. *Agent*: St. John Denton.

TERRY, Kate (Mrs. Lewis), actress, retired; eldest of the Terry family; *b.* 1846; *m.* late Arthur Lewis; made first appearance at age of seven at Princess's under the Keans, as the boy Robin in "The Merry Wives of Windsor"; played Prince Arthur in "King John" at Windsor Castle before the late Queen, the present King, and a distinguished company, which included Lord Macaulay, who in his diary wrote, "It is worth having passed middle life to have seen little Kate Terry as Prince Arthur" before she was ten had played Joliquet, the boy in the "Courier of Lyons," and Ariel in "The Tempest"; before she was thirteen, appeared as Titania in "A Midsummer Night's Dream"; remained with the Keans until their management came to an end, then travelled about the provinces with her sister Ellen with an entertainment of their own, in which they assumed all the different parts in two little plays, entitled "Distant Relations" and "Home for the Holidays"; next appeared at the St. James's Theatre with Mr. and Mrs. Alfred Wigan as an octoroon slave girl in "Up at the Hills"; on the transfer of the management to George Vining and Miss Herbert her first big chance came, when, at very short notice, she appeared, without previous rehearsal, in place of the latter in "Friends or Foes," a version of "*Nos Intimes*," virtually studying the part between the acts, but securing an enormous success; was immediately engaged by the

late Arthur Stirling to go on tour in the place of his leading lady, Miss Heath, who was ill; was requested to study the parts of heroine in Falconer's "Extremes," Juliet, Pauline in "The Lady of Lyons," Portia, and Ophelia, all of which she had to play in the first week of the tour; opened at Bristol with immense success, appearing during a three months' season in tragedy, drama, melodrama, farce, and burlesque, her sister Ellen and Mrs. Kendal being members of same company; appeared at Lyceum with Fechter in "The Duke's Motto," "Bel Demonio," and "Hamlet"; from the Lyceum she went to the Olympic, playing in many of Tom Taylor's pieces, "The Hidden Hand," "The Serf," "Settling Day," "Henry Dunbar," "Love's Martyr," and "The Hunchback"; doubled the parts of Viola and Sebastian in "Twelfth Night," and played Beatrice in "Much Ado About Nothing"; she appeared for the first and only time with Irving at Manchester, in "Hunted Down"; during a short season at the Adelphi created the name part in Tennyson's "Dora," as dramatised by Charles Reade; this was her last original part for very many years, as she shortly afterwards took her farewell of the London stage in "Romeo and Juliet," when she met with a tremendous ovation; she had one more contract to fulfil at Manchester, where she went with her own company, which included Charles Wyndham, Ellen Terry, and Nellie Farren, the last piece in which she then appeared being "Plot and Passion" (October 5th, 1867); shortly afterwards she married the late Mr. Arthur Lewis, a well-known London merchant and patron of the arts and literature, who died 1903; she made a solitary reappearance on the stage at the Garrick, in 1893, under John Hare's management, in "The Master," by Stuart Ogilvie, in which her daughter, Mabel Terry-Lewis, also appeared.

TERRY, John S., actor and vocalist; *b.* at sea, off coast of China, 1870; son of a captain in Mercantile Marine; *m.* Mabel Lambert, actress;

e. High School, San José, California; first appeared at Windsor Theatre, Bowery, New York, 1890; toured in character parts with several first-class companies in America, including engagements with Dan Frohman, J. W. Rosenquest, &c.; three seasons with Fanny Rice; has latterly devoted himself to variety work, touring America and Great Britain with wife in character sketches, as Terry and Lambert. *Favourite part:* Pitacus Green in "Hazel Kirk." *Address:* 111, Elmhurst Mansions, Clapham, S.W. *Agent:* Cadle.

TERRY, Marion, actress; *b.* London; *d.* of Benjamin and Sarah Terry, actor and actress; sister of Kate, Ellen, Florence and Fred Terry, aunt of Minnie Terry; *e.* at Kingston-on-Thames; made her first appearance on the stage at Leeds, 1873, as Ophelia, in "Hamlet"; 1874, Hero in "Much Ado About Nothing," at London Olympic; subsequently under management of Ada Swanborough at Strand, and then engaged for Dorothy in "Dan'l Druce" at Haymarket, where she also played in "Pygmalion and Galatea," "The Palace of Truth," &c.; other more important engagements included "The Two Orphans" at Olympic, "Hard Hit," "The Red Lamp," and "The Ballad Monger" at Haymarket, Dearest in "Little Lord Fauntleroy" at Opera Comique, "Sunlight and Shadow" at the Avenue, "The Idler," "Lady Windermere's Fan," "Liberty Hall," and "John Chilcote, M.P.," at the St. James's; "Michael and His Lost Angel," at Lyceum; "The Physician" with Wyndham, at Criterion; "In Days of Old," at Adelphi; "Eleanor" at the Court; "Captain Drew on Leave," Wyndham's; is one of our finest emotional actresses; composer of waltz, "Olive." *Hobbies:* Reading, music, golf, driving, flowers, and seeing plays. *Address:* 32, Buckingham Palace Mansions, S.W.

THECLA, Maud, Mlle. (Gaston Mayer, Mme.), *soprano dramatique*; *b.* Boston, Massachusetts, U.S.A.; *m.* Gaston Mayer, manager New Royalty Theatre, London, June, 1905; *e.*

Paris, where she prepared for the stage under Jean de Reské and Professors Vergnet and Juliani; made her *début* in 1905, at Covent Garden, with conspicuous success; her favourite rôles include Margherita in "Faust," Elsa in "Lohengrin," "Valentine" in "Gli Ugonetti," Rachel in "La Juive," "Hérodiade," "La Tosca," "L'Africaine," and other principal parts of the classic and modern Italian, German, and French *répertoires*. *Address*: Museum Mansions, Great Russell Street, W.C.

THOMAS, Brandon, actor, author, and song-writer; *b.* Liverpool, 1865; *e.* privately and studied civil engineering; *m.* Miss Leverson, daughter of a London diamond merchant, 1888; at age of fourteen enlisted in the Marines, from which he was speedily bought out; then commenced to learn trade of ship-builder, which he left after three years; at age of seventeen wrote a pamphlet criticising the Moody and Sankey methods, which had a large sale, and as a result he was offered a post on one of the provincial dailies; came out as a singer and reciter at popular entertainments and appeared at the Hull Institute, presided over by Sir Albert Rollit, who gave him a letter to the Kendals, by whom he was engaged to appear as Sandy in "The Queen's Shilling," at the Court, 1879; when Hare became joint lessee of the St. James's with the Kendals, Brandon Thomas migrated to that theatre and remained there, playing small parts, until July, 1885, going into the provinces each summer to undertake lead in various companies; accompanied Miss Rosina Vokes to America as leading man, making a mark in character parts and comedy; returned to London, 1886, to play Tresidder in "Harvest" at Adelphi; created part of Geoffrey Wedderburn in "Sweet Lavender," at Terry's, 1888; joined Court Theatre, playing in "The Cabinet Minister" and "The Volcano"; has since made periodical appearances at the principal West-End houses, playing old men and "heavy" parts, including the Pope

in Hall Caine's "Eternal City," at His Majesty's, 1902; is a well-known dramatic author, his first piece being "Comrades," written in conjunction with B. C. Stephenson, and produced by Clayton at the Court, 1883; this was followed by "The Colour Sergeant" (Princess's, 1885), "The Lodgers" (Globe, 1887), "A Highland Legacy" (Strand, 1888), "The Gold Craze" (1889), "A Lancashire Sailor" (Terry's, 1891), "Marriage" (Court, 1894), "The Swordsman's Daughter" (Adelphi, 1892), "22a, Curzon Street" (1898), and "Charley's Aunt"; the last-named was produced by W. S. Penley, at the Globe (December 21st, 1892), where it ran for three years (1,200 times), and has been played thousands of times all over the globe, and in various languages; was revived at Comedy, 1904 (with the author in the cast), and was then taken by him into the provinces, and again revived at Terry's, Christmas, 1905; is also the author of several coon songs, which he sings with effect; is a member of the Council of the A.A. *Clubs*: Garrick, Savage, A.A.

THOMAS, Harding, actor and manager; *b.* Milford Haven, 1861; *s.* of Rev. Evan Thomas, Congregational minister; *e.* Milford Haven Grammar School; *m.* to Elaine Verner; previously engaged as tutor, and subsequently as clerk in Civil Service; took the Birkbeck Institute elocution prize; first appeared at Princess's Theatre in small part in "Claudian"; toured with "Silver King," "The Lights of London," "Hoodman Blind," "Saints and Sinners," "The Middleman," "If I Were King," "The New Clown," &c.; has made a practice of hearing all the greatest orators and seeing all the finest actors of the day; lessee and manager Cambridge Theatre, Spennymoor, since 1905. *Favourite parts*: Cyrus Blenkarn in "The Middleman," and Jacob Fletcher in "Saints and Sinners." *Recreations*: Riding, driving, cricket, swimming. *Address*: Spring Back, Victoria Road, Worthing, and Cambridge Theatre, Spennymoor. *Club*: A.A.

THOMAS, L. Cory- (see Cory-Thomas).

THOMAS, Vyvian (Laverton); boy actor; *s.* of Vera Laverton, actress; *b.* at Hampstead; *e.* Ramsgate College; first appeared as Little Ib in "Ib and Little Christina" with Martin Harvey, and in the child's part in "Pelleas and Melisande" with Mrs. Patrick Campbell, followed by a long engagement with Ben Greet's repertoire company; in "The Wilderness" with George Alexander, at St. James's; "The Merry Wives of Windsor" at His Majesty's, revival of "Little Lord Fauntleroy" at Wyndham's; toured in "Cousin Kate." *Favourite part:* Little Ib. *Agent:* St. John Denton. *Address:* 93, St. Mark's Road, North Kensington, W.

THOMPSON, A. W., actor and stage manager; *b.* Edinburgh, 1878; *s.* of J. P. Thompson, retired army officer; *e.* privately at Edinburgh; *m.* Belle Russell, actress and vocalist; was originally a jockey; first appeared Royalty Theatre, Glasgow; managed for Walter Bentley, 1903; stage and acting manager for Winifred Stuart's company, 1904; stage manager for Arthur Jefferson's stock company, Métropole, Glasgow, 1905; stage manager P. Howard Sturges's Company, 1905; author and part-author of several sketches which have been produced. *Recreations:* Riding, driving, and motoring. *Address:* 141, West Nile Street, Glasgow.

THOMPSON, Lydia (Mrs. Alexander Henderson), actress; *b.* 1840; first earned a reputation as a dancer in fairy spectacle and burlesque as far back as 1852, at Her Majesty's; the following year commenced her dramatic career in pantomime, at the Haymarket; in 1856 toured Europe, visiting the principal capitals, in some of which she was serenaded by torchlight; her American tours were equally triumphant, and she became the leading burlesque actress of her time; even the bootblacks of Cincinnati subscribed their dimes and presented her with a silver wreath; in 1859 went to the St. James's, where she played in pantomime and burlesque;

her next engagement was at the Lyceum, in the burlesque, "The Forty Thieves," and thereafter she played in turn at all the leading London theatres, establishing her character as the burlesque queen of the period; she was also equally successful in stage management, both in London and the provinces, and was the first to take over to America a complete organisation of leading London artists; she practically retired from the stage over a quarter of a century ago.

THORNE, George, actor; *b.* at Surrey "Coal Hole," 1856; *s.* of Richard and Sarah Thorne, theatrical managers; nephew of Thomas Thorne; *e.* at Thanet College, Margate; *m.* Beatrice Gwendoline Thomas, *d.* of late Major-General Thomas, Bengal Staff; prepared for stage by mother at Theatre Royal Margate, where he made first appearance at age of two, being carried on by the late F. Robson, in the burlesque, "Medea"; principal engagements were with John Coleman's stock company, Leeds, 1873; Covent Garden pantomime, 1874; Charles Rice, Corinthian Theatre, Calcutta, 1876, playing 104 parts in six months; joined D'Oyly Carte's principal touring company, 1881, playing the Grossmith parts in all the Gilbert and Sullivan series; played Koko in "Mikado" before the late Queen at Balmoral; has written several pantomimes, many burlesques, and sketches, and two comic operas, and has adapted several of Dickens's novels for the stage. *Clubs:* Garrick, Edinburgh; Lambs, New York. *Address:* Theatre Royal, Margate.

THORNE, Ivy Ellaline, actress; *b.* Liverpool, 1888; *d.* of Fanny Thorne, actress; *e.* privately; prepared for stage by mother; first appeared at Theatre Royal, Wigan, at age of six; two seasons at West London in pantomime as principal girl; original Blind Child in "A Prodigal Parson" for 600 nights; broad comedy part in Frank Lindo's "Home, Sweet Home"; Catherine in Wilson Barrett's play, "The Sledge-Hammer," 1905. *Favourite parts:* Musical comedy rôles, for

which she has recently been qualifying under Sterling MacKinlay. *Address*: c/o *The Stage*, or *Era*.

THORNE, Thomas, actor; *b.* London, 1841; *s.* of Richard Thorne, for many years lessee of Theatre Royal, Margate, and later of the old London Pavilion, his family having been connected with the stage for three generations; brother of George, Fred, Emily, and Sarah Thorne, all well-known actors; made first appearance at the wrong time, as he rushed on when not engaged in the scene, and caused considerable confusion; lived down this small mistake, and after four years of hard work in the provinces was engaged to appear at the Standard, Shoreditch, in 1861, but the theatre was closed owing to the death of Prince Consort; regarded this as an evil omen, and nearly abandoned the stage, but was dissuaded from this intention, and joined the stock company at Surrey, where Phelps was then acting, remaining there two years; a six-years' engagement at Strand followed; opened the Vaudeville, 1870, in conjunction with Henry J. Montague and David James, with the memorable production of "The Two Roses"; under the same management was produced "Our Boys," which ran for over two hundred weeks, and made three large fortunes, one for the author, H. J. Byron, £20,000 for David James, and £30,000 for Thomas Thorne; other plays produced by the "triumvirate" at the Vaudeville were revivals of "The School for Scandal," "The Road to Ruin," "The Rivals," and "London Assurance," while "Confusion" and "Sophia," produced by Thorne and James, after the withdrawal of H. J. Montague from the partnership, ran for eighteen and thirteen months respectively; successfully carried on Vaudeville for some years after the death of his partner James, but relinquished management in 1892, since when he has rarely appeared in London, but has occasionally taken the perennial "Our Boys" on tour; hon. treasurer of the Actors' Benevolent Fund (resigned, 1906).

Clubs: Garrick, Green Room (of which he is an original member).

TICH, Little (Harry Relph), variety artist; *b.* Sevenoaks, July 21st, 1868; made his *début* on the music hall stage at age of twelve; first appeared in pantomime at Glasgow, 1886, and subsequently played at Drury Lane and in various provincial "annuals"; appeared in the musical comedy "Lord Tom Noddy" at Garrick, 1897; his naturally comic appearance is augmented by an inexhaustible fund of eccentric humour and drollery, which has made him an immense favourite not only in England but all over the Continent; in Paris there is no more popular artist, and he has received flattering testimony to his merits not only from the public of "the gay city" but also from his brother artists and numerous managers; is a marvellously clever dancer; although of extremely short stature, he dances in boots which are twenty-eight inches long; is an excellent painter in oils and water colours. *Club*: Eccentric.

TILLEY, Vesta (Mrs. Walter de Frece), variety artiste; *b.* Worcester; *d.* of the late Harry Ball. music-hall comedian, who trained her for the stage with devoted energy; *m.* Walter de Frece, theatrical proprietor (the son of a well-known Liverpool music-hall proprietor); first appeared at Gloucester at the age of three, from which time she continued her connection with the music-hall stage; when she was six years old, her father (himself a professional comic singer), in order to please her, had a miniature dress suit made for her, in which she appeared in public as "Tiny Tilley, the Pocket Sims Reeves" proud to be "just like papa," she did her "turn" in the costume, and was so successful that ever since she has worn male dress upon the stage; she still retains the little suit which brought her luck so early in life; has for the past ten years been one of the most popular and prominent artistes on the variety stage, her songs being characterised by good taste; her male costumes are veritable sartoria

creations and become her marvelously; her dapper and delightful appearance created a sensation in America, where she is as popular as she is in England; in private life she is unspoiled by her professional associations or popularity; is fully booked up for as long as she is desirous of working. *Address:* 178, Charing Cross Road, W.C.

TINSLEY, Tom, music hall manager; *b.* Burslem, Staffs, May 9th, 1853; *e.* at Cobridge, Staffs; self-taught, he first entered the profession as a vocal comedian at the old Eagle, Stoke-on-Trent, 1876; graduated through most of the provincial halls; manager of Gatti's music halls, Villiers Street, Charing Cross, and Westminster Bridge Road, since 1887. *Address:* Gatti's Palace of Varieties, 214, Westminster Bridge Road, S.E.

TITHERADGE, George, actor; was for many years with Brough and Boucicault in Australia, playing leading parts in an extensive *répertoire* of modern comedy and drama, including all Pinero's plays; made a great impression by his performance of leading rôle in "A Village Priest"; returned to England, 1895, and has since occasionally appeared in London; was the original Messenger in "A Message from Mars," Avenue, 1898; in 1905 went to America under special engagement. *Hobby:* The cultivation of the daffodil, for which he secured many prizes in Australia. *Address:* 3, Birch Grove, Acton W. *Clubs:* Green Room and A.A. (being a member of the Council of the latter).

TOOLE, John Lawrence, actor; *b.* London, 1830; *e.* City of London School; *s.* of James Toole, who for many years filled the post of Toast Master to the Corporation of the City of London; entered a wine merchant's office at age of twenty, but spent the greater part of his time at the City Histrionic Club, whose members frequently gave performances at the Walworth Institute, and similar places; on one occasion Charles Dickens was present, and was so pleased that he advised the

young city clerk to adopt the stage as a profession, which he did, making his first appearance (1852) at the old theatre at Ipswich (where also the great Garrick made his *début*); added to this experience by engagements, first under Charles Dillon at Queen's, Dublin, and then at Belfast, Edinburgh, and Glasgow; first appeared in London at St. James's, 1854, playing Pepys in "The King's Rivals," and Weazle in "My Friend the Major"; when his old friend and manager, Charles Dillon, took the Lyceum, Toole joined his company for a short time; migrated to Adelphi when Benjamin Webster opened that house, and played first comedian parts with Paul Bedford in a long and successful series of plays; in the 'seventies was for a considerable time a member of the Gaiety company, playing in an enormous number of farces, comedies, and burlesques, and became the leading comedian of his day; among his most memorable impersonations were Spriggins in "Ici on parle Français"; Dick Dollond in "Uncle Dick's Darling," Caleb Plummer in "The Cricket on the Hearth," and Paul Pry; became lessee of the Folly, 1879, laid out a large sum in reconstruction, enlarging, and decorating, changed its name to Toole's Theatre, and successfully conducted it for over 12 years (until the theatre was demolished in 1895, to provide room for extension of Charing Cross Hospital), his most successful productions here being "The Don," and "Walker, London," by J. M. Barrie; he was, however, overtaken by grievous domestic misfortune, losing within a short period, his wife, son, and daughter, and being himself seized with a severe illness, followed by a general break up, since when he has been prevented from appearing on the stage; he was, however, solaced in his ill-health and loneliness by his lifelong friend, Sir Henry Irving, who constantly corresponded with him when on his tours, and paid him frequent visits at Brighton, where Toole had retired and has resided for some years; he paid visits to the United

States and Australia, where he was triumphantly successful, also frequently appeared before royalty, and enjoyed the special regard of the King (as Prince of Wales), who manifested his good feeling in many kindly ways; is a trustee (with Alfred de Rothschild) of the Royal General Theatrical Fund. *Clubs*: Garrick, Savage, Green Room (of which he is an original member), &c. *Address*: 44 Maida Vale, W.

TOPHAM, Frederic, comedian; *b.* Isle of Wight, 1858; *m.* Elizabeth Grant Fitzgerald, of Boston, Lincolnshire; *e.* privately; formerly bank cashier; first appeared in small part in 1887; has played in London and provinces in a large variety of parts, including Beau Farintosh in "School," Crabtree, Moses in "The School for Scandal," Mr. Watkin in "Sowing the Wind," Hardcastle in "She Stoops to Conquer," Peter, Apothecary, and Capulet in "Romeo and Juliet," Launce, Dromio, and Pinch in "Comedy of Errors," Boyet, Holofernes and Costard in "Love's Labour Lost," Grumio, Sly, Vincentio, and Gremio in "The Taming of the Shrew," Gratiano, Launcelot, Gobbo, and Old Gobbo in "The Merchant of Venice," Antonio and Verges in "Much Ado About Nothing," Shallow, Slender, and Sir Hugh Evans in "The Merry Wives of Windsor," Fabian and Sir Andrew in "Twelfth Night," Corin, Brabantio, Polonius and Osrick in "Hamlet," Gonzalo and Stephano in "The Tempest," Larcombe in "The Coming Race," King Phanor in "The Palace of Truth," Rev. Robert Spalding, Farmer Flamborough, Sir John Vesey, Quince, Colley Cibber, Touchstone, and Adam; has been for three years in charge of the Ben Greet Academy of Acting as manager and tutor. *Recreation*: Reading plays. *Address*: 3, Bedford Street, Strand, W.C. *Club*: A.A.

TRACEY, Herbert, bass-baritone singer; *b.* Herne Hill, December 26th, 1877; *e.* Dulwich College; first appeared at Pier Pavilion, Bognor, 1899. *Address*: 101, Amesbury Avenue, Streatham Hill, S.W.

TRAILL, George, actor (character, comedy, or old men); *b.* Dunfermline, February 12th, 1853; *s.* of Wm. Traill, M.D., of Dunfermline and London; was for nearly ten years a clerk in Mincing Lane, City; played once as an amateur, and was then introduced to the profession by W. H. Vernon, making his first appearance on September 29th, 1877, with the Bancrofts at the old Prince of Wales's in utility part in "An Unequal Match" (then playing under the name of George Trevor); fulfilled engagements with Miss Litton at old Imperial, and with Mrs. Swanborough at Strand; stock season with William Glover at old Royal, Glasgow; three engagements with the German Reeds; various provincial tours during the past twenty years; Duke of St. Kitts in "A Country Mouse," with Percy Hutchinson and Annie Hughes, 1905. *Address*: 17, Manchester Street, W.C., or A.A.

TREE, Herbert Beerbohm, actor-manager; *b.* London, December 17th, 1853, 2nd *s.* of Julius Beerbohm, a London merchant, and Constantia Draper (*g.s.* of Herr Ernest Beerbohm, landed proprietor and timber merchant, of Bernsteinbruch, on the Baltic; and nephew of General von Unruh, for 16 years *a.d.c.* to the Emperor William I. of Germany); father settled in London in early half of last century, and founded extensive business in the grain market; *e.* first in this country and subsequently at Schnepfeuthal College, in Germany; *m.* 1884, to Maud Holt; was originally destined to enter father's business, and was for some time employed in office of the firm, but having joined the Irrationals Amateur Dramatic Society, he was seized with a desire to adopt the stage as a profession; assumed the stage name of Tree, and his first appearance on any stage was at Folkestone Town Hall, 1878; in London, he made his début at the Globe, 1878, as Grimaldi, at *matinée* in aid of the Stafford House Fund; his first regular engagement being with Geneviève Ward, to play Monte Prade in her production of "L'Aven-



Dover Street Studios.

H. BEERBOHM TREE.

ture," at Prince of Wales's, 1879; then went into provinces with various touring companies; played over one hundred different parts during the following five years, and then scored his first great success by creating the part of Rev. Robert Spalding in "The Private Secretary"; was subsequently engaged for Macari, in "Called Back," and for the German adventurer, Baron von Hardfeld, in "Jim the Penman," three widely differing rôles, in each of which he achieved the most entire success, and in which he firmly established his reputation as an actor of the first rank; became lessee of the Comedy Theatre, 1887, opening with "The Red Lamp"; in September, 1887, became manager of Haymarket Theatre, which he conducted with brilliant success for ten years; his management was memorable for the production of a large number of original plays, in fact, no English manager has given so much encouragement to modern authors, while at the same time he has produced the masterpieces of Shakespeare in the most sumptuous manner. The following is a complete list in chronological order of his productions at the Haymarket: "The Red Lamp," "The Ballad Monger," 1887; "Partners," "Cupid's Messenger," "Pompador," "A Compromising Case," "Captain Swift," "Masks and Faces," "The Duchess of Bayswater and Co.," 1888; "The Merry Wives of Windsor," "Wealth," "A Man's Shadow," 1889; "A Village Priest," "Rachel," "Comedy and Tragedy," "Called Back," "The Intruder," "Beau Austin," "The Waif," "Peril," 1890; "The Dancing Girl," 1891; "Hamlet," 1892; "Hypatia," "A Woman of No Importance," "An Enemy of the People," "The Tempter," "Six Persons," 1893; "The Charlatan," "Once Upon a Time," "A Bunch of Violets," "A Modern Eve," "John-a-Dreams," 1894; "Fedora," "Trilby," 1895; "Henry IV." (first part), 1896. In 1897 he opened the newly-built and magnificent Her Majesty's (now His Majesty's) Theatre, of which he is the proprietor and manager, with "The Seats of the Mighty," since

which he has produced the following plays: "Chand d'Habits," "The Silver Key," "Katherine and Petruccio," 1897; "Julius Cæsar," "Ragged Robin," "The Musketeers," 1898; "Carnac Sahib," "The First Night," "King John," 1899; "A Midsummer Night's Dream," "Rip Van Winkle," "Herod," 1900; "Twelfth Night," "The Last of the Dandies," 1901; "Ulysses," "The Red Lamp," "The Eternal City," 1902; "The Merry Wives of Windsor" (revival), "Resurrection," "The Gordian Knot," "The Man who Was," "Flodden Field," "Richard II.," "The Darling of the Gods," 1903; 1904 witnessed the splendid production of "The Tempest," and numerous revivals; while in 1905 his new productions included Shakespeare's "Much Ado About Nothing," "Business is Business," "Oliver Twist," and numerous Shakespearean revivals, including the Shakespeare Festival Week, during which he revived with great splendour and complete attention to detail, "Richard II.," "The Merry Wives of Windsor," "Twelfth Night," "Hamlet," "Much Ado about Nothing," and "Julius Cæsar." In each of these he took the principal part, a feat obviously entailing an enormous physical and mental strain. With the death of Sir Henry Irving, Beerbohm Tree has succeeded to the position of our leading actor, a position which he rightly occupies by virtue of his histrionic genius and his superb achievements as a stage manager, in which capacity he has, it may be said, enlisted the services of all the arts in their highest form. He has established a School of Dramatic Art. On the death of Sir Henry Irving he was selected for the position of President of the Theatrical Managers' Association; is a trustee and a vice-president of the Actors' Benevolent Fund, and of the A.A. Recreation: Riding. Clubs: Garrick, Green Room, Beefsteak, &c. Address: His Majesty's Theatre.

TREE, Maud Beerbohm (Mrs. Beerbohm Tree); maiden name, Maud Holt; *b.* London; *e.* Queen's College, Harley Street, where she

acquired the reputation of being a thorough Greek scholar and musician; *m.*, 1884, Herbert Beerbohm Tree, and adopted husband's profession; first appeared as Hester in "The Millionaire"; played under her husband's management at opening of Haymarket in "The Red Lamp"; since then has impersonated both at Haymarket and His Majesty's a variety of parts including Ophelia, Mrs. Ford, Miladi in "The Three Musketeers," &c.; in 1902 took Wyndham's Theatre for a short period, producing a three-piece programme, including "Cæsar's Wife" and "At the Telephone," in which she played the leading parts. *Address*: Walpole House, Chiswick Mall, W. *Club*: The Lyceum.

TREE, Viola, actress; *b.* London, 1885; *e. d.* of Mr. and Mrs. Beerbohm Tree; *e.* privately and on the Continent; made her first professional appearance on the stage at Theatre Royal, Edinburgh, 1904, in her father's production of "Twelfth Night," as Viola, and subsequently played the part in London; her next appearance was as Ariel in "The Tempest," followed by Hero in "Much Ado About Nothing"; also created the part of Isidore Izard's daughter in "Business is Business," 1905. *Recreations*: Music and motor-ing. *Address*: Walpole House, Chiswick Mall, W.

TRELAWNEY, R. S. (Thomas Reid Strachan Hicks), actor; *s.* of Thomas Reid Hicks, farmer and merchant; *e.* at Shebbear College, North Devon, and originally engaged in father's business; had lessons in elocution from J. Kinton Bond, B.A., B.Sc.; toured with various companies, playing lead, juveniles, and heavies, including Captain Rodney Hayes in "When London Sleeps"; Captain Murphy Maguire in "The Serious Family"; Tom in "Tom, Dick, and Harry"; Colonel Pasquale Gallagher in "Glittering Gloria," &c. *Address*: Castlewich, Callington, Cornwall.

TREMAYNE, Maude; *b.* at Bath; *d.* of a Cornish squire; *e.* privately at

Isle of Wight; prepared for the stage at Henry Neville's Academy; first engagement at Drury Lane as understudy, followed by season with late Wilson Barrett at Lyceum; toured as Antoinette in "The Prisoner of Zenda," Lady Marchant in "A Bunch of Violets," title-*rôle* "Trilby," Kate Verity in "The Squire," and in other plays. *Favourite part*: Title-*rôle* in "Jane." *Recreations*: Riding, boating, and reading. *Address*: 158, Cambridge Street, Warwick Square, S.W.

TRESAHAR, John, actor; *m.* Daisy Thimm; first appeared at Her Majesty's Theatre, Richmond, 1881, playing juvenile parts, helping to post bills and shift scenery, at a nominal salary of ten shillings a week, portions of which he intermittently received in postage stamps and occasionally in coppers; his first important London engagement was when he took up Arthur Roberts's part in "In Town" at Gaiety, 1889; in 1894, left the stage for a period of five years, reappearing at Drury Lane, 1899, in "Hearts are Trumps"; returned to Gaiety, 1900, to play the part of Pike in "The Messenger Boy"; joined Ethel Irving at the Criterion to play in "What Pamela Wanted," 1905. *Club*: Eccentric.

TREVELYAN, Hilda, actress; *e.* at a convent; on leaving school, played with several touring companies, and impersonated Lady Babbie in "The Little Minister," all over England; took up Louie Freear's part in "A Chinese Honey-moon," at Strand; afterwards went to St. James's, where she played in "'Op o' My Thumb," a one-act play, with extraordinary effect; appeared at Duke of York's, in 1904-5-6, in "Peter Pan"; toured with John Hare as Moira in "Little Mary," also in "Alice Sit-by-the-Fire." *Address*: A.A.

TRUSSELL, Fred, manager of the London Hippodrome; *b.* Brighton, November 5th, 1858; *s.* of Henry Trussell, stationer, and Mary Trussell, *d.* of Dr. Hillborn, of Bath;

stepfather of William Trussell, manager Palace, Southampton; *m.* Flora Williams, December 13th, 1900; *e.* at Burgess Hill and Dieppe Naval College; was originally a professor of music; made his first public appearance as conductor at Aquarium, Brighton; also conducted at Empire and Eden Theatres, Brighton; wrote and produced pantomime "Aladdin" at Eden, Brighton, 1899; conducted and stage-managed performances of "Carmen," "Madame Favart," "Olivette," "La Mascotte," "The Pirates of Penzance," "Pinafore," "Patience," "Iolanthe," "Yeoman of the Guard," "Cavalleria Rusticana," "Fra Diavolo," "Les Cloches de Corneville," &c., &c.; - appointed manager of London Hippodrome at opening, 1900. *Hobbies:* Music and gardening. *Clubs:* Eccentric, Walsingham. *Address:* "Deva," Sutton, Surrey. (*Telegraphic:* "Deva, Sutton." *Tele.:* 213 Sutton.)

TULLY, George F., actor (light comedy and juvenile lead); *b.* Baila, co. Mayo, November 22nd, 1876; *s.* of Wm. Tully, of the Inland Revenue service; *e.* at Jesuits' College, Galway; first appeared at Grand, Boscombe, 1897, as a chorister in "Bonny Boy Blue"; principally engaged since then in touring. *Favourite part:* Karl Heinrich in "Old Heidelberg." *Hobbies:* Cricket and golf. *Address:* c/o *The Stage*, or *Era*. *Agents:* Denton, Blackmore.

TURNER, Marion, actress; *d.* of late Godfrey Wordsworth Turner, author and journalist (special correspondent of the *Daily Telegraph*); prepared for stage by James Fernandez and Henry Neville; joined Beerbohm Tree's company at Haymarket in 1891, understudying Mrs. Tree as Ophelia; subsequently toured with Tree as Mrs. Christianson in "The Dancing Girl"; has played several leading parts on tour with Mrs. Brown Potter, Charles Warner, and other managers; her favourite parts are Shakespearean. *Address:* 16, Mill Lane, West Hampstead, N.W.

TURTON-BROWNE, Margaret, actress; first appeared as Kate Tyn-

dall in "Four Little Girls"; engaged by Frank Curzon to play Clare de Phenix in "Trelawny of the Wells"; her next engagement was with W. S. Penley in "Charley's Aunt," in which she sustained in succession the parts of Amy Spettigue, Kitty Verdun, and Ella Delahay, also played the (only lady) part of Marion in "The Lost Legion"; remained with this company for six months, and then joined Mrs. Patrick Campbell in "A Moonlight Blossom" and "The Canary"; joined F. Mouillot to play the title-rôle in "Sweet Lavender"; after a season of bad luck, accepted an engagement as a nurse in a London hospital, but her health broke down, and she gave it up; has latterly taken to reciting, and has appeared at Alhambra; her services have also been secured at many "At Homes." *Address:* c/o *The Stage*, or *Era*.

TWYFORD, J. Henry, actor and stage manager; *b.* London, 1880; *s.* of a barrister; studied for stage under Cairns James; first professional engagement at Alexandra, Stoke Newington, in small parts and understudies, 1901; played in provinces with Norman V. Norman and F. R. Benson; next at Court under J. H. Leigh, and later at Royalty in series of old English plays. *Address:* A. A.

UNWIN, George, actor and general manager; *e.* at Westminster School; formerly of the Stock Exchange; first appeared with fit-up companies, playing juvenile and comedy parts, 1894; has fulfilled engagements as manager for Violet Ellicott, Charles Steuart, Dornan and McClellan, Miss M. A. Curtois, &c., and toured own companies in the provinces; author of numerous one-act plays, including "The Last Post," "The Turn of the Tide," &c. *Favourite parts:* Sir Richard Kato in "The Case of Rebellious Susan"; Mildmay in "Still Waters." *Address:* c/o *The Stage*, or *Era*.

VALENTINE, Sydney, actor; obtained first engagement by replying

to an advertisement in *The Era* for a "second low comedian, and thoroughly responsible actor"; since then he has admirably fulfilled the latter description; first appeared in London at the Strand in 1886; then went to Criterion, 1889; Lyceum with Irving, 1895; and finally to Haymarket, 1896; appearing at the last-named theatre for several years under the Harrison-Maude *régime*, in a wide range of parts; played in "The Light that Failed," at Lyric, 1903, and at Comedy in "The Climbers," 1904; joined Arthur Bouchier at Garrick, 1904, and appeared in "The Chevalier," by Henry Arthur Jones, largely assisting in the production of that piece; he also took an important part in the subsequent production at the same theatre of Sutro's "Walls of Jericho"; returned to the Haymarket as stage director under Fredk. Harrison, 1905, and played Pepys in the playlet "A Privy Council," in which he had the honour of appearing before the King and Queen at Sandringham. *Address*: The Rowans, Malbrook Road, Putney, S.W.

VALENZA, M. A., musical director to the Municipal Council of Shanghai, China. *Address*: Municipal Offices, Shanghai, China.

VAN BIENE, Auguste, actor, composer and musician; *b.* in Holland, 1845; commenced his career as a street player on the 'cello; came to London at a comparatively early age and was engaged in a number of leading orchestras; developed into a 'cello soloist and took part in concerts at the St. James's and other halls; took operatic companies into the provinces and became temporary manager at Gaiety, 1892, during the absence of the company in Australia; has for some years devoted himself to the management of his play, "The Broken Melody," which he has toured all over Great Britain, America, Australia, and South Africa, and in which he has himself played nearly 4,000 times. *Clubs*: Green Room, A.A.

VANBRUGH, Irene (Mrs. Dion Boucicault), actress; *b.* Exeter; *d.* of the late Rev. Prebendary Barnes, of Exeter; younger sister of Violet Vanbrugh; *m.* Dion Boucicault, 1901; *e.* at Exeter, Paris, and London; prepared for stage in Paris, and with Sarah Thorne, at Theatre Royal, Margate; first appeared at Margate as Phoebe in "As You Like It"; closely following the career of her sister, was engaged by J. L. Toole, in the autumn of 1889, when she toured with his company throughout the provinces, and through Australia and New Zealand; appeared with Toole in "Walker, London," on returning to this country, and then transferred her services to Beerbohm Tree, with whom she appeared at Haymarket, 1893, in "The Tempter" and "Six Persons"; early in 1894 was engaged by George Alexander, to appear at St. James's in "The Masqueraders" (followed by tour in same piece); subsequently played at St. James's in revival of "The Second Mrs. Tanqueray," and "The Importance of Being Earnest"; with her sister, joined Arthur Bouchier at Royalty, 1895, and created parts in "Kitty Clive" and "The Chili Widow," subsequently touring the United States under same management, 1896; opened with Bouchier at Criterion, 1897, creating part of Lady Rosamund in "The Liars," and subsequently migrated with the company to the Court, early in 1898, where she appeared in "Trelawny of 'The Wells,'" "His Excellency the Governor" (in which she created the part of the adventuress, Stella de Gex); after touring in the former piece, again appeared at Court (in "When a Man's in Love"), and then, in April, 1889, was engaged by John Hare to create the part of Sophie Fullgarney in Pinero's remarkable play, "The Gay Lord Quex," in which she made a sensationally notable success, which was repeated during the American tour which followed the run at the Globe; after her marriage, 1901, became leading actress at Duke of York's, and created principal parts in "The Admirable Crichton," 1902,

and "Letty," 1903; at same theatre; played Stella de Gex in revival of "His Excellency the Governor," 1904; was in "Alice Sit-by-the-Fire," 1905; Nina in Pinero's "His House in Order," at St. James's, 1906. *Favourite parts:* Sophie Fullgarney and Letty. *Address:* 29B, Wimpole Street, W.

VANBRUGH, Violet (Mrs. Arthur Bouchier), actress; *b.* at Exeter; *d.* of the late Rev. Prebendary Barnes, of Exeter Cathedral; *e.* at High School, Exeter, France, and Germany, and for the stage by the late Sarah Thorne, at Theatre Royal, Margate; *m.* Arthur Bouchier, actor manager, 1894; first appeared in London at Toole's, in "The Butler," 1888, subsequently playing in "The Don," 1888; in autumn of the same year essayed a higher flight by appearing at Margate as Ophelia; played at a *matinée* of "The Begum's Diamonds," and as a dashing *grande dame* in "The Weaker Sex," with the Kendals at the St. James's, 1889, and subsequently accompanied Mr. and Mrs. Kendal to America; joined Irving at Lyceum, playing Anne Boleyn in "Henry VIII.," 1890; during this period she was entrusted more than once with Ellen Terry's rôles as Cordelia and Fair Rosamond; appeared at the same house in 1891 with the Daly company as Countess Olivia in "Twelfth Night"; in 1895, the year after her marriage to Arthur Bouchier, appeared as leading lady with him at Royalty, creating title part in "The Chili Widow," Jacinta in "M. de Paris," and Lady Crofton in "The Queen's Proctor"; joined Alexander, 1898, and created Lady Beaudevere in "The Ambassador" at St. James's; at Drury Lane (autumn, 1899), created Lady Winifred Crosby in "Hearts are Trumps"; was the original Kate Ommaney in "The Wedding Guest," at Duke of York's, 1900; George Tidd in "Dandy Dick" (revival), Wyndham's; Lady Ormonde in "Peril" (revival); Inex Quesnel in "The Case of Rebellious Susan" (revival, Wyndham's), 1901; appeared in "The Undercurrent,"

1901; has since then appeared solely at Garrick, under management of her husband, creating Mrs. Bramley Benville in Esmonde's "My Lady Virtue," autumn, 1902; title part in "Whitewashing Julia," 1903, and in "The Chevalier," by H. A. Jones; "The Fairy's Dilemma," by Gilbert; "The Arm of the Law," by Brioux; "The Walls of Jericho," by Sutro, during 1904-5; and "The Merchant of Venice," as Portia, October, 1905, in which, with her husband, she appeared by command before the King and Queen at Windsor, November, 1905; appeared in revival of "Brother Officers," 1906. *Address:* K 5 and 6, The Albany, Piccadilly, W.; Otway Cottage, Bushey Heath, Watford.

VANE, Richard, actor; *b.* at Inverness; *e.* George Watson's College, Edinburgh; studied elocution under late Dr. Moxey (Leo-Ross); first appeared at Lyceum, Edinburgh, in "Lady of the Lake," 1894; toured with late Osmond Tearle in the legitimate drama and other provincial and stock companies, in such parts as George Dalroy in "Caste," Phillip in "A Fool's Paradise," Phillip Christian in "The Manxman," understudying Pete; in 1905 toured with Edmund Tearle as Iago, Richelieu, &c. *Address:* 68, Nelson Street, Edinburgh.

VANE-TEMPEST, Francis Adolphus, actor; *b.* 1863; *s.* of Lord Adolphus Vane-Tempest and Lady Susan Pelham-Clinton, *d.* of 5th Duke of Newcastle; *e.* Harrow and Balliol College, Oxford; *m.* Gertrude Magdalen, *d.* of late F. A. Elliot and Lady Jones-Parry, 1901; unsuccessfully contested the Middle Division of Durham in the Conservative interest, 1885 and 1890; adopted the stage as a profession in the following year, appearing first at Criterion under management of Charles Wyndham, playing society parts in such comedies as "The Case of Rebellious Susan," "The Physician," and "The Liars"; has also appeared at St. James's (under George Alexander), Court, and Avenue; appeared at New in "The Lady of Leeds," and at Wyndham's in "Captain

Drew on Leave," 1905; occasionally contributes to the reviews, &c. *Club*: Bachelors.

VAUN, Russell (William Russell Vaughan), actor and dramatist; *b.* London, 1872; *e.* at Radley College, Eastbourne College, and privately; prepared for stage by Miss Sarah Thorne, at Margate; first appeared at Town Hall, Penzance, as Doctor Pettywise in "Jim the Penman"; has fulfilled engagements with George Alexander, Charles Hawtrey, Ben Greet, Mrs. Langtry, Wilfred Clarke, Olga Brandon, &c.; author of "Nicandra" (produced at Avenue), "The Green Goddess," "A Fight for a Million," "What Might have Been," "The Polka," &c.; part author of "Love me, love my Dog," "Oh Susannah" (Royalty, 1899), "The Great Awakening," "Aunt Rebecca," "The Little Culprit," and several other dramas and farces. *Recreations*: Swimming, reading, motoring. *Address*: 13A, St. James's Street, Hyde Park, W.

VEDRENNE, John E., theatrical manager; *b.* 1867; *s.* of E. Vedrenne, merchant; *e.* at Newport and Paris; *m.* to Phyllis Blair; formerly occupied as vice-consul, concert agent, and company director; has managed Comedy Theatre, St. George's Hall, the German Theatre, Avenue, Court, Savoy, &c.; manager for F. R. Benson, Forbes Robertson, Nat Goodwin, and J. H. Leigh; lessee and joint manager of Court Theatre (with Granville Barker) since 1904, where the productions have included, among others, Professor Murray's translation of the "Hippolytus," "Troades," and "Electra" of Euripides, Maeterlinck's "Aglavaine and Selysette," Geo. Bernard Shaw's "John Bull and His Other Island," "You Never Can Tell," "Man and Superman," "Candida," "Major Barbara," and several other plays of high literary and artistic value. *Recreations*: Music and painting. *Address*: 3D, Portman Mansions, W.

VENNE, Lottie, actress; *b.* 1853; first appeared in Nottingham, 1869; made

her London *début* when eighteen years old at the old Holborn Theatre; passed to the Court to play in the "Happy Land," 1873; was engaged by Ada Swanborough at Strand, where she remained for four years, playing in burlesque and becoming a popular favourite; migrated to Royalty, and created the part of Amy Jones in the farce, "Crutch and Toothpick"; this was followed by "Betsy," which ran for sixteen months, at Criterion, in which she achieved a memorable success; was subsequently seen at Gaiety, Comedy, and Court; another of her noteworthy impersonations was "the gutta percha girl" in "The Arabian Nights"; this was followed by "Nerves," and "Jane"; is still equally at home in farce, comedy, or musical comedy, and is constantly appearing at the leading London theatres, having substituted the rôles of frisky matrons for pert chambermaids and soubrette parts. *Address*: c/o The Stage, or Era.

VERDI, Ruby, actress; *d.* of a well-known society amateur actress; first appeared as child vocalist at Crystal Palace, where she was heard by the late Michael Gunn, who engaged her for his pantomime "Cinderella" at Gaiety, Dublin; then went to a convent school in Belgium, afterwards reappearing on the stage as the Sleeping Beauty in "Beauty and the Beast" at Prince of Wales's, Birmingham; since then her progress has been easy and rapid; toured with George Musgrove's "Prince of Pilsen" company, 1905. *Recreations*: Driving tandem, and motoring. *Address*: c/o The Stage, or Era.

VEZIN, Hermann, actor; *b.* Philadelphia, 1829; *s.* of Charles Henri Vezin, merchant, and Emilie Kalinsky; his great-great-grandmother, Marie Charlotte de Chateaufneuf, was a leading French actress; *e.* Philadelphia, graduated M.A., Pennsylvania; went to Berlin in consequence of failing eyesight; returned to London, 1850, and obtained an engagement at Theatre Royal, York, in the same year; next played at

Southampton with Mrs. Nisbet in "London Assurance"; in 1851 played Shylock at Ryde, following it with Young Norval, Claude Melnotte, Sir Edward Mortimer, and Richelieu; in 1852 opened at the Princess's Theatre in "King John," with Charles Kean, who congratulated him on the way he spoke blank verse; for some years after this played Shakespeare in the provinces and America; in 1859 took the Surrey Theatre for six weeks and opened in "Macbeth," for which impersonation he was enthusiastically praised, a similar reception being accorded to his Hamlet, Othello, Shylock, and King John; in 1863 he married the famous actress, Mrs. Charles Young, and the following year they acted together in "Donna Diana" at the Princess's; since then has created, among others, the following parts: The Man of Airlie, Dan'l Druce, Dr. Primrose in "Olivia," Sir Grey de Malpas, and many others; in February, 1889 (on Irving being compelled through loss of voice to absent himself for a week during his famous revival of "Macbeth"), acted as Irving's substitute at Lyceum, for which he was presented by Irving with a splendid diamond ring and a cheque for £120; has given dramatic recitals at the St. James's and other halls, and is an eminent trainer of aspirants to the stage. *Address*: 10, Lancaster Place, Strand, W.C.

VICTOR, Frederick (Clarke), *b.* 1869; is a member of old theatrical family; first appeared with Miss Grace Hawthorne at Olympic, 1888; engaged by Murray Carson, Globe, 1891; with Gatti and Frohman at Vaudeville, 1899; played John of Gaunt in Benson's production of "Richard III." at Stratford-on-Avon, 1896; played Napoleon in "A Royal Divorce" over 1,000 times; author of drama, "In the Midst of Life," produced at Belfast, 1901.

VICTORIA, Vesta, variety artist; daughter of the late Joe Lawrence, an old-time variety performer, who first earned popularity by standing on his head, by which he became known as "The Upside Down Comedian"; first appeared in the halls about eighteen years ago; the song

which helped to bring her into popularity was "Daddy wouldn't Buy Me a Bow-Wow"; the ditty was whistled and sung everywhere; took the song to America, where she became, in Yankee parlance, a boom, and the gilded youth of New York brought all kinds of dogs to her until, in her own words, she could have supplied a Dogs' Home at Battersea; for some years past she has been one of the most popular artistes on the music hall stage, and her successful song of 1905, "It's all right in the Summer Time," bids fair to become a classic. *Address*: 14, Stockwell Park Road, S.W. (*Tel.* 1285 Hop.)

VINCENT, Ruth (Mrs. John Fraser), vocalist and actress; *b.* Yarmouth; *d.* of Henry Vincent; *m.* Captain John Fraser, 1898; *e.* for stage by Monsieur Jacques Bouhy, of Paris; first appeared at Savoy Theatre as Elsie Maynard in revival of "Yeomen of the Guard," 1897; also took leading soprano parts in other Gilbert and Sullivan revivals at the same theatre; most important engagement was with George Edwardes for the title-*rôle* of "Véronique," at Apollo, 1903; appeared with immense success in the same part in America, 1905-6; is a frequent singer at the Queen's Hall and other concerts. *Address*: 66, Finchley Road, N.W.

VOLPE, Frederick, actor; *b.* Liverpool, 1865; son of Raffaele Volpe; *e.* at Liverpool Institute; *m.* Alice Beet, 1892; gained early experience as a member of several Liverpool amateur dramatic clubs; first appeared, 1887, at Rhyl as Dennis in "Naval Engagements"; made first West-End appearance at Terry's in leading *rôle* of "The Gentleman Whip," 1894; has played forty-five original parts in London and in several revivals under managements of Charles Wyndham, Harrison and Maude, E. S. Willard, Charles Frohman, Arthur Chudleigh, Charles Hawtreys, Fred Terry, Frank Curzon, Weedon Grossmith, Mrs. Langtry, &c.; previous to 1894 played about 150 parts in touring and stock companies, and in 1900 toured with

Willard in America. *Club*: Green Room. *Address*: A.A. (of the Council of which he is a member). *Agent*: Blackmore.

WAGNER, Harold, actor; *b.* Chelsea, 1885; *s.* of Leopold Wagner, actor and dramatic author; *e.* the Grammar School, Forest Gate; previously law student, Middle Temple; after taking part in school plays appeared in his father's sketches; engaged Elephant and Castle Theatre in "Colleen Bawn," 1905, followed by appearances in "Sowing the Wind," "A Life of Pleasure," "Human Nature," "Still Waters Run Deep," "Tommy Atkins," "The Fatal Card," and with Leopold Wagner's Vaudeville Company; as a single-handed entertainer, excels in characters from Dickens. *Favourite part*: Quilp, in "The Old Curiosity Shop." *Recreations*: Fishing, walking. *Address*: 48, Upton Park Road, Forest Gate.

WAGNER, Leopold, actor, author, and playwright; *b.* Hull, 1858; *s.* of Anthony Wagner, goldsmith and jeweller; *e.* privately at Hull; *m.* to Rose Petherick (formerly acting as Miss Rose Clive, and afterwards as Mrs. Leopold Wagner in her husband's sketches); previously occupied in father's business, during which he filled in his spare hours singing, reciting, contributing to magazines and periodicals—teaching and composing music; at age of eighteen left home and joined *répertoire* company at Ballymena, Ireland; had usual touring experiences, described by him in his book, "Roughing it on the Stage," reviewed by the *Era* as "the most truthful tale of the stage ever placed before the public"; has made long tours all over Great Britain and Ireland; played in London at the Royal Albion, Poplar, Folly, Astley's, Holborn, Royalty, Globe, and Sadler's Wells; when stranded in South Wales lectured on "London by Day and Night"; next gave imitations of eminent actors at the variety halls; his first play, a farce, "The Latchkey," was played over 200 times at various London theatres; has written plays of all kinds, also

monologues and recitations, &c.; conducts with his wife and son a vaudeville company, playing his own sketches; editor of "The Century Reciter"; author of "The Stage with the Curtain Raised" and "How to Get on the Stage, and how to Succeed There." *Recreations*: Philological and antiquarian studies (author of "Names and their Meanings," "More About Names"; and "Manners, Customs, and Observances"). *Address*: 48, Upton Park Road, Forest Gate, Essex.

WALKER, Laura, actress; *b.* London; *d.* of George Walker and Nellie Johnstone, actors; *e.* at North London High School; studied elocution at Guildhall School, with the late Alfred Nelson; first appeared in 1891 as *ingénue* and juvenile in *répertoire*; principal engagements with Calvert's *Répertoire* Company, 1891 to 1894; afterwards with Charles Dornton, in "The Silver King," and W. Greet, in "The Sign of the Cross"; Josephine in "A Royal Divorce"; Glory in "The Christian"; Donna Roma in "The Eternal City"; Flavia in "The Prisoner of Zenda"; Sapho and Lady Teazle, on South African tour. *Favourite part*: Glory in "The Christian." *Recreations*: Sea-voyaging and motoring. *Address*: 86, Queen Elizabeth's Walk, Stoke Newington, N., or A.A.

WALKLEY, Arthur Bingham, dramatic critic; *b.* Bristol, 1855; *e.* at Warminster, and at Oxford (Balliol and Corpus Christi), where he had a brilliant career; on completing his University course, was appointed to the staff of the Secretary of the G.P.O., 1877, where he served for over twenty years (during which period he acted as secretary to the British Delegation at the Washington Postal Congress, 1897, and as secretary to the Imperial Penny Postage Conference, 1898); retired on pension; was at one time dramatic critic of the *Star*, in whose columns his scholarly articles on the drama attracted much attention among the more thoughtful section of the public; also served on the



Langfier.

LEWIS WALLER.

literary staff of the *Daily Chronicle*; appointed dramatic critic of the *Times*, 1902; incurred the displeasure of Mr. Arthur Bouchier and Mr. Henry Arthur Jones, and was forbidden the *entrée* of the Garrick, 1903, in connection with the production of Mr. Jones's play, "White-washing Julia," but there was a subsequent reconciliation; author of "Playhouse Impressions," 1892; "Frames of Mind," 1900; "Dramatic Criticism," 1903. *Address*: 36, Tavistock Square, W.C., and Worth Cottage, Worth, Sussex. *Clubs*: Garrick, &c.

WALLACE, George Carlton, actor-author; *m.* Violet Pearce, 1902; first appeared at Avenue Theatre, Sunderland, 1894; played over 300 parts (utility), with late Osmond Tearle; was afflicted with stammering in early childhood, but determined to overcome this drawback, and was so successful after four years' persistence that he adopted the stage as a profession; author of "The Village Blacksmith," and several other plays. *Address*: A.A.

WALLACE, Lionel (Saunders), actor and theatrical agent; *b.* Brighton, 1872; *s.* of Captain Hugh Ward Saunders, 7th Bengal Light Cavalry; brother-in-law of Winifred Hare; *e.* Exeter Grammar School; *m.* Miss Florence Leeson, actress; gained experience as amateur; first appeared at Princess's Theatre in "Nowadays"; has since played a number of leading rôles with Charles Hawtreys and other managers; is a partner with Blackmores, theatrical agents. *Favourite part*: Dr. Holroyd in "The Sportsman." *Address*: 11, Garrick Street, W.C. *Club*: Yorick.

WALLER, Lewis (Lewis), actor; *b.* Bilbao, Spain, 1860; *s.* of William Lewis, C.E., *e.* King's College School and in Germany; made his first appearance with J. L. Toole, in "Uncle Dick's Darling," at Toole's, 1883; toured provinces with Mdme. Modjeska, playing Orlando to her Rosalind; then toured with Henry Neville, in "Ticket of Leave Man" and "Clancarty"; first attracted at-

tention by his performance of Roy Carlton in "Jack in the Box," 1887; Ernest Vane in "Masks and Faces," with Kate Vaughan, at Opéra Comique; went to Gaiety with Mrs. Brown Potter, and played in "Loyal Love," "Civil War," &c.; next became associated with the Hare and Kendal management at St. James's, playing in "A Wife's Secret" and "The Ironmaster"; appeared with Julia Neilson in "Pygmalion," "Broken Hearts," &c.; with Wilson Barrett, 1889, in "The Good Old Times," and "Now-a-Days"; joined John Hare to play in "The Profligate" at Garrick, 1889, and then went to Avenue to appear in "The Henrietta," "The Crusaders," 1891; after a season at the Globe, was engaged by Beer-bohm Tree, 1893, for Orestes in "Hypatia," at Haymarket, and followed with a season with Mrs. Langtry in "The Queen of Manoa," and "Agatha Tilden"; toured with his own company with Oscar Wilde's "A Woman of No Importance," and then became joint lessee of Haymarket (with H. H. Morell), 1895, and produced "An Ideal Husband" by Oscar Wilde, and other plays; after a season with Wyndham at Criterion in "The Home Secretary," become co-lessee of Shaftesbury with H. H. Morell, where they produced "The Manxman" and "A Woman's Reason"; Hotspur in "Henry IV." at Haymarket, Prince Lucio in "Sorrows of Satan" at Shaftesbury; toured in "Three Musketeers" and "Marriage of Convenience"; Brutus in "Julius Cæsar," the Bastard in "King John"; season at Lyceum, in conjunction with William Mollison, 1899, where he produced Shakespeare's "Henry V." with much splendour, subsequently touring the piece in the provinces; leased Comedy and produced "Monsieur Beaucaire," 1901, which ran for over 400 nights; has been lessee and manager since 1902 of Imperial, where he has produced a large number of successful plays, including "A Queen's Romance," by John Davidson; "Miss Elisabeth's Prisoner," by R. N. Stephens and E. Lyall Swete;

"The Password," by Alicia Ramsey and Rudolph de Cordova; "His Majesty's Servant," by Sarah Barnwell Elliott and Maud Hosford; "Romeo and Juliet," a revival of "Monsieur Beaucaire," "A Perfect Lover," by Alfred Sutro, in 1905, and "King Harlequin," by L. N. Parker, 1906. *Address*: 18, Dorset Square, W. *Clubs*: Green Room, Arts, Eccentric.

WALLER, Mrs. Lewis, actress-manager; formerly known as Florence West; *d.* of the late H. Brandon, solicitor; sister of Mrs. Clement Scott and Lady Arthur; *e.* privately; she was extremely fond of amateur theatricals as a girl, and was highly successful; after a performance at the Kensington Hall, determined to make a profession of what had hitherto been a pastime; she accordingly wrote to J. L. Toole, a perfect stranger, asking his help, and received a somewhat severe reply, in which the famous comedian expressed the hope that she was not a stage-struck damsel; she assured him that she was not, and that the part of Juliet had no attractions for her, but that all she wanted was to enter the profession at the workman's door; the letter had its effect; she called on Toole, and was at once engaged by him at a comfortable salary, and given the part of Mary Belton in "Uncle Dick's Darling," making her professional *début* in 1883; gained experience at several *matinées*, and went on tour with David James, playing Mary Melrose in "Our Boys"; subsequently achieved a success as Pauline in "Called Back"; played Millie de Vere in "Jack in the Box" at the Strand, 1887, and was seen to advantage at a *matinée* of "In Danger," which she afterwards played with conspicuous success during 1889; appeared with Grace Hawthorne in "The Ticket of Leave Man" and "A Mystery of a Hansom Cab" at the Princess's; was next at the Shaftesbury in "My Lady Help," 1890, and later in "The Henrietta" at Avenue; appeared with Lewis Waller in several

plays at principal London theatres, and was leading lady, when he took the Haymarket Theatre for a season with H. H. Morell in 1894-5; appeared at Comedy as Miladi, in a version of "The Three Musketeers," 1897, afterwards touring the piece; created a sensation by her impersonation of Zaza, 1901, which she played almost continuously in London, the suburbs, and all over England, down to the autumn of 1905; produced "The Admiral's Lady," 1905; has a strong prejudice against advertising curtains in theatres; is credited with having made a substantial fortune since she has been in management, and recently announced her intention of retiring. *Address*: 10, Elm Tree Road, Hampstead, N.W. (Tele. 933 Hampstead).

WALLIS, Ellen Lancaster (Mrs. Walter Reynolds), actress; *b.* 1856; *d.* of Charles Wallis, actor; granddaughter of George Maddick, newspaper proprietor; great-granddaughter of Captain Maddick; *e.* Ellesmere College and in Paris; *m.* first John Lancaster, merchant, builder and proprietor of Shaftesbury Theatre, and second Walter Reynolds, actor-manager, author, and proprietor of Leeds and Bradford Theatres; prepared for stage by late John Ryder, with whom, at age of fifteen, she appeared at Queen's Theatre, Long Acre, in "Montcalm"; after playing at Standard on the occasion of the benefit of the late J. B. Creswick, was engaged for three years at Drury Lane by Chatterton, first appearing as Cleopatra in 1873, as Amy Robsart, 1874, and as the heroine in "Richard, Cœur de Lion," in 1874; also appeared at Drury Lane as Juliet, Mrs. Ford, Imogen, Ophelia, and Desdemona; then toured for two years, playing a round of classical rôles in England, Ireland, and Scotland; retired temporarily after her marriage to Mr. Lancaster, but after twelve months again starred in the provinces, and later accepted an engagement at Drury Lane, where she appeared as Hermione in "A Winter's Tale," and other leading rôles; appeared at the opening of the Shaftes-

bury in 1888, in "As You Like It," followed by "The Lady of Lyons"; next went to Grand, Islington, to play "Ninon," by W. G. Wills, and "Adrienne Lecouvreur," followed by a tour with "As You Like it" and "The Taming of the Shrew"; reappeared at the Shaftesbury in 1890, in "The Sixth Commandment," by Robert Buchanan; followed in same year by her own play, "The Pharisee (written in collaboration with Malcolm Watson), has also toured successfully in America; her favourite part is "that which is the most difficult to tackle"; authoress of comediettas "Cissy's Engagement," "Cupid in Ermine," "Little Miss Muffett," "My Son and I," "A Sudden Squall," &c.; has occupied her spare time in writing both for the stage and for popular magazines. *Address:* c/o Messrs. Leggall and Carruthers, 5, Raymond's Buildings, Gray's Inn, W.C.

WALSH, Shelford, operatic producer; *b.* at Worcester, 1862; *e.* at Worcester Cathedral School and Clifton; practised as a solicitor for twelve years; acted as stage manager and producer to the Worcester Amateur Operatic Society from the year 1892; and in 1897 started as a professional coach to amateur societies; has produced operas for the Leeds, Newcastle-on-Tyne, Bradford, Blackpool, Hull, Plymouth, Huddersfield, Northampton, Harrogate, Worcester, and other operatic societies; has broken the record for receipts for every society except one which he has coached, and received some twenty-six handsome presentations from different societies during his career; author of "Operatics, or How to Produce an Opera." *Address:* c/o Metropolitan Bank, Worcester.

WALTON, Elsie (Miss Hemming), actress (chambermaids, juveniles, and *ingénues*); *b.* Islington, 1888; *d.* of the late George Walton, actor, and his wife (Flora Hastings); niece of Fred Walton, Wittie Wattie Walton, Alfred Hemming; first appeared at Oxford, 1898, as Cissy in "Cissy's Dream"; four tours as Katie in "How London Lives"; the original

Frank in "On Her Majesty's Service," 1900; four tours as Little Minnie in "A Message from Mars" (original in provinces), 1900-3; two years as the flower girl in the same play. *Hobby:* Acting. *Address:* c/o *The Stage*, or *Era*.

WARBURTON, Edward A., actor; *b.* Kilkenny, 1867; *s.* of Major Robert Sandford Warburton, of the 3rd Regiment of Foot (Buffs); *e.* at St. Gregory's, Downside; near Bath; *m.* Elisabeth Nash, 1902; first appeared 1892, on tour, playing small parts; with F. R. Benson, 1897-1901, including season at Lyceum; with Charles Frohman, at Duke of York's, 1902; Kate Vaughan (South Africa), 1902-3; H. Beerbohm Tree, 1903-5; has toured South Africa twice and Australia once. *Favourite parts:* Brutus, Othello, and Falstaff; toured with Arthur Bourchier's "Walls of Jericho" Company, playing Jack Frobisher, 1905; in January, 1906, the company visited The Hague, playing at the Royal Theatre before the Queen-Mother of Holland, who warmly congratulated Mr. Warburton. *Recreation:* Cycling. *Address:* 13, Bell Street, West Hartlepool.

WARD, Albert, actor; *b.* London, 1869; *s.* of J. W. Ward, engineer; *m.* Frances Alleyne, 1892; *e.* at Grammar School, Shepherd's Bush; first appeared at Poole, Dorset, on Boxing Day, 1892; fulfilled engagements with Wilson Barrett, Isaac Cohen, William Calder, John Hart, H. S. Parker, and the Melvilles; has written two dramas and two one-act pieces, besides several short stories. *Favourite part:* Dunstan Renshaw in "The Profligate." *Recreation:* Fishing. *Address:* 23, Graham Road, N.E. *Agent:* Blackmore.

WARD, Fanny (Mrs. Joe Lewis), actress; *b.* in America; first visited London on a pleasure trip; meeting George Edwardes, was engaged by him to play in "The Shop Girl," at the Gaiety, 1895; she next appeared at the Vaudeville in "A Night Out," 1896; played in "The

Cuckoo," at Avenue, with Charles Hawtrey, and in "Lord and Lady Algy," under same management, at the Comedy and Avenue; is the wife of an African millionaire, Mr. Joe Lewis, formerly a member of the stockbroking firm of Lewis and Marks. *Address*: 3, Berkeley Square, W. (*Tel.* 3373, Gerr.).

WARD, Genevieve (Countess de Guerbel), actress; *b.* New York, 1838; *d.* of the late Colonel Samuel Ward and his wife, who was a daughter of Gideon Lee, formerly Mayor of New York; *e.* privately; *m.* Count de Guerbel, at Warsaw, 1855; studied music under Signor Marchelini, in Italy, and Mdle. Viardot, in Paris; studied for operatic stage on recommendation of Rossini; made first appearance as Lucrezia in "Lucrezia Borgia," at La Scala, Milan, 1856, her then *nom de théâtre* being Madame Guerabella; later on sang in opera in Paris and America, after which she went to Cuba, where, owing to overwork and climatic influences, she completely lost her voice; returned to New York, and determined to adopt a dramatic career; through the late George Augustus Sala was engaged to play Lady Macbeth at Theatre Royal, Manchester, in which she was highly successful; after playing star parts in most of the principal cities of Great Britain she proceeded to Paris, and studied under Regnier, a pupil of Talma, appearing there in a French version of "Macbeth"; in 1877 returned to England, and played at Manchester in Calvert's production of "Henry VIII.," with Irving; she took the scenery of this production to America, and played it there with remarkable success; two years later she took the Lyceum, and produced "Zillah," by Palgrave Simpson, which only ran three nights; this was followed by "Forget-me-not," in which she appeared as Stephanie, and obtained the triumph of her career; has played the part of Stephanie over 2,000 times in different parts of the world; visited Australia, and at Melbourne gave a performance of "Sophocles Antigone" for a charity, the profits from which amounted to

£2,800; she played the part of Queen Eleanor in Irving's production of Tennyson's "Becket," at Lyceum, by special request of the then dying poet; also appeared with Irving in "King Arthur" and "Richard III." *Recreations*: Riding, swimming, rowing, painting, and modelling. *Address*: 22, Avenue Road, Regent's Park, N.W.

WARDE, Willie, actor and dancer; *b.* Gt. Yarmouth, 1857; first appearance was at the age of fifteen months, in the music-hall farce, "Young and Old Stagers"; after a few years at school, he returned to the halls and became known as an agile dancer; his first important engagement was at Gaiety, under John Hollingshead, 1877; has remained at that theatre uninterruptedly as ballet master and producer practically ever since, except for his performances and productions of pieces for George Edwards at Daly's; is an excellent comedian, as well as a good dancer, and has been seen in character parts in a large number of the Gaiety productions. *Address*: Gaiety Theatre, W.C.

WARDE, W. Lemmon, actor; *b.* Exeter, 1870; *s.* of George Warde, actor; *e.* Warwick Grammar School; first appeared at Greenwich Theatre as Catesby in "Jane Shore" with the late Marie de Grey, 1887; in America with Miss Mary Anderson, 1888; toured for one year with Osmond Tearle, 1890; with W. S. Penley, 1896-7; Morell and Mouillot, 1897 to 1902; Emma Hutchinson, 1903. *Favourite parts*: Gunning in "The Tyranny of Tears" and Strong in "The Idler." *Address*: 47, Algiers Road, Ladywell, S.E. *Agent*: F. Weathersby.

WARDEN, Gertrude (Mrs. Wilton Jones), actress and novelist; *b.* London, 1862; *d.* of E. P. Warden, stockbroker; *e.* Brighton and France; appeared first with the Bancrofts, at Haymarket, in "School," 1880; then followed nine years of hard work in the provinces, followed by a tour in the United States and Canada with Mrs. Langtry, succeeded by a twenty weeks

engagement with Wilson Barrett; numerous professional engagements with amateurs and at *matinées* followed; appeared at Vaudeville, Adelphi; Terry's, Criterion, Prince of Wales's, Shaftesbury, Gaiety, Novelty, Crystal Palace, &c.; in 1887 she created the part of Mrs. Rayner in her sister Florence Warden's version of her novel "The House on the Marsh," followed by Aline in "The Lion's Mouth," by the same author; was the original London representative of Mrs. Linden in "A Doll's House," at Novelty, 1889; author of numerous novels, short stories, and plays, and is a skilful designer of Christmas cards. *Address*: c/o *The Stage*, or *Era*.

WARDEN-REED, Frank (Fritz E. A. Weiste), actor and sketch artist; *b.* Beckenham, Kent, 1879; *s.* of L. F. Weiste, merchant; *e.* King's College and (as a mining engineer) at Royal College of Science, South Kensington; took part in school performances at King's College, stage-managed by W. Lestocq; first appeared at Town Hall, Berwick-on-Tweed, with fit-up company, 1898, as Geoffrey Tempest in "The Sorrows of Satan"; afterwards as Happy Jack in "How London Lives," Paul Demetrius in "The Red Lamp," M. De Brizac in "The New Boy," and in small part at Vaudeville in "Quality Street"; then prepared his own duologue sketches, "Married or Photographed?" "The Right Road," &c., which he presented in the London and provincial halls; composes own music, and has written several songs. *Recreations*: Collecting lepidoptera and coleoptera, and gardening. *Address*: 136, King's Hall Road, Beckenham, Kent, or A.A.

WARING, Herbert (Herbert Waring Rutty, actor; *b.* St. James's Place, S.W., November 17, 1857; *s.* of William Rutty, a shipbroker in the City; *e.* Dulwich College, until he was eight years old, when he was placed at Old Merchant Taylors', where he gained a scholarship tenable until he was 18; *m.* Florence Victorine, *d.* of

George Heather Rouse, of the War Office, 1883; on leaving school, became assistant master at Basingstoke Grammar School, but as he evidently had a distaste for pedagogy his father put his name down at Blackmore's, and one day he received a telegram which took him direct from the schoolmaster's desk to the stage of the Adelphi, 1887, where he appeared as one of the Oxford crew (at 30s. a week) in Dion Boucicault's extraordinary drama, "Formosa;" after a short season at Park Theatre, Camden Town, returned to Adelphi for "Proof," and remained there when the theatre passed into the hands of the Gattis, for whom he played Careless in "School for Scandal," and Gaylove in "The Hunchback," with Adelaide Neilson; subsequently was engaged by Tom Robertson to play Captain Hawtree in No. 2 "Caste" company (in which George Alexander was the George D'Alooy); while playing at Southport, was seen by the Kendals, who engaged him soon after to appear in "Impulse" at St. James's, where he remained for five years; his first real hit was as the East End curate in Pinero's "Hobby Horse"; toured America with Mary Anderson, 1888; on return to England, succeeded E. S. Willard in "The Profligate," with John Hare, at Garrick, 1889; subsequently appeared for short engagements at Court, Shaftesbury, Garrick, Criterion, Trafalgar, Vaudeville, Terry's, Haymarket (1896), St. James's (1896-7), Duke of York's (1898); became lessee of Imperial for a short season, 1901, producing "A Man of His Word," by Boyle Lawrence; played in "Joseph Entangled" at Haymarket, 1904, and in "Leah Kleschna" at Wyndham's, 1905; appeared at St. James's in Pinero's "His House in Order," January, 1906. *Address*: 27A, Old Bond Street, W. *Clubs*: Garrick, Baldwin, Green Room, Leander.

WARNER, Charles (Lickfold), actor; *b.* St. Mary Abbott's, Kensington, 1846; *e.* at Westbury College, Highgate; father of H. B. Warner and of Grace Warner; placed with his uncle, an architect, at age of seventeen, but

ran away and joined stock company at Hanley; first appeared in 1863 in a piece entitled "The Bras Rouge," impersonating some thirteen parts a week at a salary of eighteen shillings; after a period of hard work in the provinces, the late Edward Falconer saw him and offered him a three years' engagement at Drury Lane, 1868; other London engagements followed, the most important being with the late Colonel Bateman to open at the Lyceum in "Fanchette" in 1872, succeeding Irving at same theatre in "Pickwick" as Jingle; next followed a long engagement at the Vaudeville under James and Thorne, where he played in "The Road to Ruin" and in the long run of "Our Boys" as Charlie Middlewick; he next went to the Haymarket for over a year under Buckstone, playing in "The Overland Route," followed by an engagement with the late Adelaide Neilson; the St. James's followed, where he played in Lord Newry's version of "Les Danicheffs," and in comedy with Mrs. John Wood; Miss Litton next offered him an engagement at the Imperial, where Phelps made his final appearances; his two most striking parts were Tom Robinson in "It's Never Too Late to Mend" and Coupeau in "Drink" at the Princess's; has played the latter part over a thousand times in different parts of the world; five years at the Adelphi under the Gattis in a long series of melodramas too numerous to mention; accepted a farewell engagement at Vaudeville prior to his departure for Australia, 1888, for a sixteen weeks' tour; remained "down under" for two years, returning 1890, after a phenomenally successful visit, at the end of which the management and himself divided profits amounting to £35,000 (his share for one week alone, during the run of "Hands Across the Sea," amounting to £637 5s.); had cause to regret subsequently that he was induced to indulge in mining and land speculations; in 1891 he returned to Drury Lane to resume his old character in "Drink," and to play in "A

Sailor's Knot" - which followed this was succeeded by tours in America and elsewhere, varied by occasional London appearances; appeared under Mrs. Beerbohm Tree's management at New in "Hear at the Telephone" and "Cæsar's Wife"; his last London engagement was to play Kleschna "Leah Kleschna," at Wyndham's, 1905. *Clubs*: Green Room (of which he is an original member) and A.A. (life member).

WARNER, Ernest A., musical and dramatic agent; *b.* Islington, 1882; *s.* of Hugo W. Warner, diamond merchant, Hatton Garden, nephew of Richard Warner; *e.* at Polytechnic, Regent Street; previously with the Barnato Brothers and R. Warner and Co., Limited. *Recreation*: Cycling. *Address*: 157, Strand, W.C.

WARNER, Grace (Mrs. Franklin McLeay); *d.* of Charles Warner, actor, sister of H. B. Warner; *m.* 1898, Franklin Macleay, a brilliant young American actor then playing at His Majesty's with Beerbohm Tree (died 1899); made her *début* as Juliet in balcony scene of "Romeo and Juliet" to the Romeo of her father at farewell entertainment tendered to latter prior to his departure for Australia, whither she accompanied him; during this tour she acquired experience in a variety of leading rôles under her father's tutorship, playing in parts as widely different as Portia in "The Merchant" and the boy Josephs in "It's Never too Late to Mend"; toured with her father on his return to England, making occasional appearances in London; engaged by Martin Harvey for Lucie Manette in "The Only Way" at Lyceum, 1899, and subsequently at Lyric; since her husband's death her appearances in London have been infrequent, but she has toured considerably with her own companies. *Address*: c/o The Stage, or Era.

WARNER, Henry Byron, actor; *s.* of Charles Warner (Lickfold), the well known actor; *b.* London, 1876;

Bedford Grammar School; secured his first success as the Rev. Mr. Eden, in "It's Never Too Late to Mend"; later played Athos to his father's D'Artagnan, and (at Belfast) D'Artagnan at a moment's notice, when his father was suddenly invalided; has played *jeune premier* parts at most of the leading London theatres; toured provinces and visited America, 1905. *Address*: 35, Brunswick Square, W.C. *Club*: Green Room.

WARTENBERG BROTHERS (P. and W. Wartenberg), acrobats; *b.* Holland, 1867 and 1871 respectively; sons of Charles Richard Wartenberg, acrobat; relatives on stage include O. K. Sato, Charles de Camo, Mdle. Angelina, Mdle. Marguerite, and Charles Ulrick; prepared for stage at age of five; principal engagements with Messrs. Moss and Stoll; in America, Keith's, Orpheum, Kohl and Castle, Shae's, Moore's, Proctor's, and other circuits; have also played through France, Germany, Russia, Belgium, &c. *Recreation*: Motoring. *Agent*: Cadle.

WARWICK, Ethel, actress; *d.* of Frank Warwick, private gentleman; *e.* privately and trained as art student; first appeared at Grand Theatre, Fulham, in 1900, as Emile de Lesparre, in "The Corsican Brothers"; played during the Nance O'Neill season at Adelphi, 1902; leading parts with F. R. Benson's North Company, 1903, and as Zaza in the summer tour of "Zaza," 1904; has posed as model to several well-known painters and sculptors, including J. McNeill Whistler, Onslow Ford, and Sir E. Poynter. *Favourite parts*: Juliet and Zaza. *Recreations*: Painting, music, riding, and golf. *Address*: 5, Stanley House, High Street, Manchester Square, W.

WARWICK-MOORE, J., musical director and composer; *b.* Worcester, 1868; *s.* of Joseph Moore, professor of music; *e.* at Malvern College; *m.* Jennie Kell Mann, 1897; studied music under his father, W. F. Newton, at Malvern College, and W. Haynes, of Malvern Abbey, playing

flute and violin when twelve years old in his father's orchestra; musical director for F. Mouillot for ten years, has also toured with Sidney Cooper and Victor Stevens; his first composition for full military band was published at the age of thirteen, since when he has published over 140 pieces. *Address*: 6, West Marland Terrace, Southampton.

WATSON, Florence, actress and vocalist; *b.* London; *s.* of Harry Watson; *grand-d.* of Sophie Brown, a celebrated dancer; *e.* London College of Music (taking bronze, silver, and gold medals for singing), and privately under Seymour Smith; first appeared as Little Eva, in "Uncle Tom's Cabin"; several pantomime and singing engagements followed; at age of nine, sang a solo in pantomime before the present King and Queen, then Prince and Princess of Wales; soon after, on the advice of the late Sir Augustus Harris, was placed under musical training with an Italian instructor; after a few years returned to the stage as operatic singer, singing *prima donna* parts in grand opera, and afterwards playing a variety of parts in comedy; title-*rôle* in "Cinderella," at the Theatre Royal, Leeds, 1904. *Favourite parts*: Lady Teazle and Marguerite. *Recreations*: Collecting china, motor-ing, and travelling. *Address*: c/o *The Stage*, or *Era*.

WATSON, Henrietta (Mrs. Walter Thornton Radcliffe), actress; *b.* Dun-dee, 1875; *d.* of late J. Boles-Watson and his wife, Madge Johnstone, actors; her grandfather, John Ben Johnstone, was also an actor, and her other relative on stage is her aunt, Eliza Johnstone; *e.* at Edinburgh; was brought up in dramatic profession; first appeared with late Miss Marriott in "East Lynne," as Willie Carlyle; played with Messrs. Forbes Robertson and Frederick Harrison during their Lyceum season in 1897; three years' engagement with Messrs. Williamson and Musgrove in Australia in a big round of leading parts; toured America with Olga Nether-

sole; joined the Gattis at Vaudeville in "Quality Street"; has also appeared with the Kendals at the St. James's. *Favourite part*: Ophelia. *Recreation*: Home life, swimming, and yachting. *Address*: Holly Lea, Kirkstall Road, Streatham Hill.

WEATHERSBY, Frank, theatrical agent and general manager; *b.* London, 1870; *s.* of George William Weathersby, actor; first appeared at Standard in small part in "Aladdin" pantomime, 1886; was five years in Australasia (in Sydney during the plague, in New Zealand during earthquakes); two years in South Africa (just after Jameson Raid); has toured through America, Canada, and the British Isles as actor, stage manager, advance and business manager; is one of the auditors of the Royal General Theatrical Fund. *Recreation*: Making money as quickly as possible. *Address*: 6, Bedford Street, Strand, W.C.

WEATHERLEY, Alec., business and stage manager; *b.* Oxford, 1874; *s.* of F. E. Weatherley, Barrister and song-writer; *e.* Rugby and Oxford; *m.* Ethel Balcombe, 1905; member of O.U.D.S.; first appeared at Lyric Theatre, Ealing, 1891, as juvenile in "Jim, the Penman"; business manager with Messrs. Harrison and Maude for several tours; stage manager of "Lord and Lady Algy" for Charles Hawtrey, at Avenue; with Irving in "Robespierre" at Lyceum, and with Beerbohm Tree's *répertoire* companies. *Recreations*: Cycling and billiards. *Address*: Wotton Villa, Portishead, Somerset. *Agent*: Denton.

WEBBER, G. Nix- (see G. Nix-Webber).

WEBSTER, Ben, actor; *b.* London, 1867; *s.* of William Webster, solicitor, grandson of Benjamin Webster, actor and Adelphi manager; *m.* May Whitty, 1892; was called to the Bar (Inner Temple 1882), and practised for two years, but abandoned the law for the profession of his distinguished grandfather; first appeared at St. James's, under the Hare and Kendal management; was for some years a

member of Lyceum company under Irving, playing *jeune premier* and character rôles; his last appearance under the famous actor was in "Cymbeline," 1889; has since appeared chiefly in romantic parts at a number of West End theatres; Monmouth in "English Nell" with Marie Tempest at Prince of Wales's, 1900; Lord Windermere in the revival of "Lady Windermere's Fan" at St. James's, 1904. *Clubs*: Garrick, Green Room, A.A. (of the Council of which he is a member).

WEBSTER, Margaret Davies, actress; *b.* at Cambridge; *d.* of Thomas Webster, M.A. (solicitor, late Fellow Trinity College, Cambridge), and of the late Augusta Webster, *d.* of late Vice-Admiral George Davies; *e.* privately; prepared for stage by some years of study with Herman Vezin, Henry Neville, E. B. Norman, and others; first appeared at Theatre Royal, Margate, under Miss Sarah Thorne; made London *début* at Terry's, in her mother's play, "In a Day," 1890; played Esther Coventry in tours of "One of the Best," over 300 times, 1898 to 1903; toured with Osmond Tearle, Miss Fortescue, &c.; with Miss Kitty Loftus at Savoy and Terry's; appeared at Albert Hall Theatre in her own adaptation of "La Locandiera," entitled "Mine Hostess," playing Duse's part; in 1905 appeared occasionally at Crystal Palace Theatre and played lead with W. P. Seddon (Londonderry stock season), fulfilling intermediate engagement in Rose Cazalet's entertainment company. *Address*: 38, Flanders Mansions, Bedford Park. *Clubs*: Grosvenor, Crescent, and A.A.

WEBSTER, Wilfred, H., actor; *b.* Dublin; *s.* of J. F. Webster, of Theatre Royal, Dublin; *m.* Mabel Greville, 1900; first appeared at Theatre Royal, Exeter; principal engagements include parts in "La Mascotte" and "Princess of Trebizonde" at Globe and Standard; tours through America in "The Beggar Student" and "Rip van Winkle"; tours with Mark Melford, Hubert O'Grady, and J. W.

Turner's Opera Company; E. Lockwood in "La Poupée" and Albert Chevalier; has managed own companies; resident manager at various periods of Grand, Glasgow; Theatre Royal, Inverness; Aquarium, Yarmouth; Grand, Boscombe. *Club*: Glasgow Liberal. *Agents*: Blackmore and St. John Denton.

WEIGHTON, Louis, actor and acting manager; *b.* Colchester; *s.* of Charles Weighton, civil engineer; *e.* abroad; originally occupied as a journalist; first appeared at Torquay Theatre in general utility parts; with Walter Bentley, 1882-3; toured with Fred Neebe, 1887, Hardie and von Leer, 1891-2; Ben Greet's "Sign of the Cross" tour, 1896-7; business manager for Marcel André, 1901; "Broken Barrier" Company, 1904; Miller's "Throne of Terror" Company, 1905. *Recreation*: Yachting. *Address*: 62, Fentiman Road, S.W. *Club*: Playgoers'.

WELCH, James, actor; *b.* Liverpool, 1865; *s.* of John Robert Welch, chartered accountant; *e.* Liverpool; *m.* Sissie le Gallienne, sister of Richard le Gallienne, poet and author (marriage dissolved); served articles to chartered accountant; first appeared with Wilson Barrett at Globe in "The Golden Ladder," 1887; and since then has played at most of the London theatres; created important part in "My Friend the Prince," at Garrick, 1897; at Terry's in "My Artful Valet" and "The Brixton Burglary," 1898; "The Snowman," Lyceum, 1899; "The New Clown," at Terry's Theatre, 1901; after touring provinces and making occasional appearances in London, was engaged as successor to Dan Leno in Drury Lane pantomime, 1904, but abandoned his part after a few weeks' trial; created the title-*role* in Carton's "Mr. Hopkinson," at the New, 1905; afterwards going on tour in the same piece; the same year secured lease of Terry's for a term of years, commencing January, 1906, where he produced "The Heroic Stubbs," by Henry Arthur

Jones. *Recreation*: Golf. *Club*: Green Room.

WELSH, Violet (Mrs. Harold Clements), actress; *b.* Birmingham, 1884; *d.* of Charles Albert and his wife (*née* Daisy Maud); sister-in-law of Professor Alex, hypnotist; *e.* at Wesleyan College, Richmond; *m.* Harold Claridge Clements, 1905; first appeared with George Brydon-Phillips in pantomime, "Sindbad the Sailor," 1902-3; has toured with Howard Hinton as Ruth in "Honour Bright," and as Princess Charming in "Dick Whittington," and in leading parts with H. C. Clements's companies. *Recreations*: Cycling and tennis. *Address*: c/o The Stage, or Era.

WENTWORTH, Fanny, entertainer; *b.* in London; originally intended for a pianist, she studied under Sir Julius Benedict, but decided to go on the stage instead of the concert platform; she played her first part at Criterion with Wyndham; she then took to comic opera, in which she was particularly successful, touring far and wide, appearing, among other remote places, in Roumania in "Carmen up to Date" and kindred pieces; also paid two professional visits to America; and at last determined to try her fortune with an entertainment of her own; this, after various developments on the lines of Corney Grain and other single-handed entertainers, now takes the form of a musical monologue, in which she effectively imitates types of actors, vocalists, and musicians; has appeared successfully at the leading London halls and all over the civilised globe. *Address*: 149, Adelaide Road, Hampstead.

WHITBY, Arthur, actor; *b.* Ottery St. Mary, Devon, 1869; *s.* of Dr. Charles Whitby; *e.* at Leamington College and Eastman's Naval College; *m.* Cissy Saumarez, actress, 1895; previously occupied as tea-planter in Ceylon, also an officer in Militia; first appeared at Haymarket in Beerbohm Tree's production of "Hamlet," 1892; joined

F. R. Benson in the same year, and stayed with him two years, playing with his company at the Lyceum in 1900; while with Benson played all parts, from the smallest to most important, in the majority of Shakespeare's plays; also appeared with Charles Wyndham, W. S. Penley, Miss Fortescue, Augustus Harris, and W. Mollison. *Address*: 11, Zenobia Mansions, West Kensington, W. *Club*: Green Room.

WHITE, Bertie, actor; *e.* Malvern College and Faraday House Electrical College; previously occupied as electrical engineer; learned singing from Madame Clara Novello Davies at Cardiff; has made a speciality of "dude" rôles, and his engagements include a tour of "Morocco Bound," as Lord Percy Pimpleton; has also played Francis FitzFluke in "The Temptress" and the Hon. Crewe Boodle in the "Earl and the Girl," &c. *Recreations*: Hunting and shooting. *Address*: 10, Brunswick Square, W.C.

WHITE, J. Fisher, actor; *b.* 1865 at Clifton, Bristol; *s.* of the Rev. John White, of Ampfield, Hants; *e.* Monkton Combe School and Oriel College, Oxford; *m.* Edith Rhoda Blackwood; served articles in a solicitor's office, and passed qualifying examinations; took elocution lessons from Hermann Vezin, and instruction in voice production from Emil Behnke, and fencing from Mons. B. Bertrand; first appeared at Lyceum, Ipswich, as the Player King in "Hamlet"; from 1892 to 1894 was with Hermann Vezin's Shakespearean *répertoire* company; from 1894 to 1895 with Isabel Bateman's *répertoire* company; from February to June, 1896, with Forbes-Robertson in "For the Crown" and "Magda" at Lyceum; with John Hare in provinces and America, 1896-7; with Harrison and Maude at Haymarket, 1897; with Forbes-Robertson in "Hamlet" at Lyceum, 1897-8; with Beerbohm Tree at His Majesty's from January, 1898, to present time; played the Pope in "The Eternal City" on its first tour. *Recreations*: Carpentry, fencing,

cycling. *Address*: 8, Holly Terrace, Highgate, N. *Clubs*: Green Room, A.A.

WHITTY, J. Edward, actor-manager and theatrical proprietor; *b.* Dublin; *s.* of Rev. John Irwine Whitty, D.C.L., LL.D.; *e.* Trinity College, Dublin; *m.* Ethel Van Praagh, 1899; originally occupied as civil engineer; resident manager, Theatre Royal, Batley, Yorks. *Address*: Theatre Royal, Batley. *Club*: Yorick.

WHITTY, May (Mrs. Ben Webster), actress; *b.* Liverpool; *d.* and granddaughter of the founders of the *Liverpool Post*; made her first appearance when very young at the Court, Liverpool; coming to London she secured an engagement at Comedy, in "Paradise Villa" (curtain raiser); engaged by the Kendals and John Hare, 1883, to play a small part and understudy at the St. James's; in 1886 went on tour with a fit-up company, in which she played fourteen parts in twelve nights; supported Charles Wyndham during a spring tour; engaged by the Gattis to play lead in "Harbour Lights," in the provinces, afterwards appearing at the Adelphi to take the place of Miss Millward, during the latter's temporary absence; in 1888 migrated to the Globe, under John Lart's management, and in the same year joined Richard Mansfield's company at the Lyceum, and went with him to the Globe; appeared with Willie Edouin in "Our Flat," "Private Enquiry," and "Our Daughters"; and (with her husband) in "The Last Chapter," at the Strand, 1899, since which her London appearances have been comparatively infrequent. *Address*: A.A.

WIEHE, Charlotte (Madame Henry Bereny), dancer, actress, and pantomimist; *b.* at Copenhagen, 1875; studied at the Royal Dancing School of Copenhagen; made her *début* at the age of twelve at the Theatre Royal, Copenhagen, as *première danseuse* in a celebrated Danish ballet; abandoning ballet at the age of seventeen, she first appeared in

the operetta, "Mam'zelle Nitouche," subsequently playing in "Lili," "Niniche," "La Mascotte," "Miss Helyett," "Les Cloches de Corneville," "La Poupée," "La Vie Parisienne," "The Mikado," "The Geisha"; she next essayed comedy *de genre*, playing in "Frou-frou," "Musotte," &c.; once again she made a new departure, and played in the pantomime "L'Enfant Prodigue"; she has paid three visits to London within recent years, playing in the wordless drama, "La Main." *Address*: Copenhagen.

WILDE, Henry J., business manager; *b.* Bromley; *s.* of Samuel J. Wilde, barrister-at-law; *e.* at Merchant Taylors' School; previous occupation, coffee-planter in India, and afterwards employed in a city office. *Address*: Elm Lodge, Englefield Green, Surrey. *Club*: Constitutional.

WILDE, Lilla, actress; *b.* Birmingham, 1865; *m.* Albert Lucas, actor, 1883; prepared for stage by Professor Bell, professor of elocution; first appeared at Theatre Royal, Birmingham; engaged by Wilson Barrett for Nellie Denver in "The Silver King," 1883, playing the part 961 times in this country alone; with Willie Edouin, 1890, playing Margery Silvester in "Our Flat"; seven tours as Berenice in "The Sign of the Cross," from 1896; has toured in South Africa, Australia, and New Zealand. *Recreations*: Gardening and acting. *Address*: 72, Shrewsbury Road, Forest Gate, E.

WILLARD, E. S.; *b.* Weymouth, 1853; intended for a commercial career; first appeared at Weymouth in "The Lady of Lyons," 1869; secured an engagement in stock at Bradford, and for the subsequent twelve years appeared under various managers in Scarborough, Dublin, Belfast, Liverpool, Newcastle, Bath, Bristol and other towns, in all kinds of characters in Shakespeare and Old Comedy, first appeared in London, 1881, as Clifford Armytage in "The Lights of London," at Princess's; next came

his impersonation of Philip in "The Romany Rye," which was succeeded by his Spider in "The Silver King," a part that made him famous; after this he paid a visit to America, and on his return he appeared as Jim the Penman at Haymarket; Dick Dugdale in "The Pointsman," at Olympic, 1887; he was invited by Hare to join him at the Garrick, but decided on going into management himself, and opened the Shaftesbury in conjunction with John Lart with a revival of "Jim the Penman"; this was succeeded by "The Middleman," specially written for him by H. A. Jones; on this followed "Dick Venables," which was not successful, but "Judah," which followed, took London by storm, and he obtained for it an effective advertisement by inviting to the theatre an audience of clergymen; took his company to America, 1890, with complete *répertoire*, and played for twenty-two consecutive weeks; toured English provinces, and returned to London, 1894, opening at Comedy with "The Professor's Love Story"; assumed management of Garrick, 1895, producing "Alabama" and "The Rogue's Comedy"; again went to America, touring all over the States, and not returning to London until 1903, when he opened at St. James's in "The Cardinal," followed by revivals of "The Professor's Love Story," and other pieces. *Clubs*: Garrick and Green Room; and Lotos, New York. *Address*: c/o H. M. Rogers, 89, State Street, Boston, U.S.A. *Clubs*: Garrick; Lambs, New York.

WILLARD, James, actor, author, and manager; *b.* London 1871; *e.* Christ's Hospital; *m.* Mildred Carr, 1891; formerly bank clerk; played much with amateur clubs; made first professional appearance at Clarence Theatre, Pontypridd, as Charlie Middlewick in "Our Boys"; played continuously in comedy, drama, and pantomime for seven years, his longest vacation being two weeks; produced first original drama, "In the Shadow of Night," at Theatre Royal, Smethwick, 1899, and played it over 2,000 times; his other

successful dramatic works have been "A Woman of Pleasure" and "A Woman's Pluck," both of which have had lengthy and successful tours; produced "A Midnight Mail," by Arthur Shirley, at Coronet, 1904; toured same piece with Dottridge and Longden, 1905; has also written successful music hall sketch, "Did He Deserve It?" *Favourite parts*: Aristocratic villains. *Recreation*: Riding and motoring. *Address*: 21, Castlenau Mansions, Barnes, S.W.

WILLIAMS, Arthur, comedian; *b.* Islington, December 9th, 1844; brother of Fred. Williams and uncle of Fred. Emney; formerly in business as a law stationer; was never formally prepared for stage, but took to it "as a duck takes to water"; graduated in booths, fit-ups and ghost shows; first appeared at Theatre Royal, Gravesend, December 26th, 1861, as "walking gent."; came to London, exactly seven years later, to play Thomas in "The Secret," Julius Crandust in "Glitter," and Baron Factotum in burlesque of "Sleeping Beauty," at the St. James's Theatre (December 26th, 1868); five years at Gaiety with John Hollingshead; made the great hit of his earlier career in 1888, when he was allotted the part of Lurcher in "Dorothy," at the Prince of Wales's Theatre, which he expanded from a meagre *role* of thirty lines into one of the most popular parts in that successful piece; invited by George Edwardes, 1890, to join the Gaiety Theatre Company; four years with Charles Hawtrej, playing various comedy parts in "Lord and Lady Algy," "The Cuckoo," "A Message from Mars," &c.; Mr. Pineapple in "A Chinese Honeymoon" at Strand (700 times); also in "Sergeant Brue" at same theatre and at Prince of Wales's, 1904; in "On the Love Path" at Haymarket, 1905; Baron de Bluff in Drury Lane pantomime, 1905-6; has played over 1,000 parts during the last twenty-five years, at all the principal theatres in London—in the best and the worst, both East and West. *Hobby*: Acting (or trying to). *Club*: Green Room.

WILLIAMS, Bransby, character impersonator and actor; *b.* London, 1870; *e.* with a view to becoming a missionary, and was attached to mission in the East End, where he addressed meetings and took classes of men and boys; during the day was engaged as a tea sampler in Mincing Lane; the work was not congenial and he abandoned it in favour of the more agreeable task of designing and colouring wall-papers; occasionally appeared in the evening as an amateur comic singer and negro impersonator; was ambitious to become an actor, and joined Eagle Amateur Dramatic Company, in which he played such parts as David Garrick, Wilfred Denver, and Bob Brierly; first professional appearance was in the suburbs as Danny Mann in "The Colleen Bawn"; next joined provincial stock companies, touring for several seasons in southern seaside towns; he then started "on the road" in "Shadows of a Great City" and "Trilby," in which he played Svengali; acting on the advice of his friend and mentor, William Terriss he played "anything and everything"; deserted the theatrical for the music hall stage, 1896, appearing at the London, Shoreditch, as a mimic, and giving imitations of popular actors and artists; a few weeks later was called upon to deputise for Dan Leno at Tivoli, when so great was his success that he received an immediate engagement for ten weeks; introduced the innovation of making up for the individuals and parts he represented in full view of the audience, altering his face to a marvellous degree by the aid of wigs and grease paints; among his most popular and powerful impersonations are characters from Dickens: appeared by command before the King and Queen at Sandringham, 1904, his performance on that occasion being a melodrama in which numerous leading stars of the stage were supposed to appear; received from his Majesty as a memento of the occasion a graceful letter of thanks and handsome cigarette and matchbox combined. *Address*: Rodenhurst Road, S.W. (*Tele.*: 874 Battersea).

WILLIAMS, E. Harcourt, actor; *b.* at Croydon, 1880; *s.* of John Williams, city merchant; *e.* at Beckenham Abbey and Whitgift Grammar School, Croydon; prepared for stage by Miss Bateman (Mrs. Crowe); first appeared with F. R. Benson at Theatre Royal, Belfast, 1897, as Duke of Bedford in "Henry V.," remaining with the company till 1902, when he joined Kate Rorke; played lead with Haidee Gunn, 1903; with Ellen Terry, 1903 to 1904; Romeo in Flanagan's production of "Romeo and Juliet," at the Queen's Theatre, Manchester, 1905, which ran for 110 nights; Gratiano in "Merchant of Venice," Garrick, 1905; has conducted own tours of pastoral players, 1899 to 1905. *Recreations*: Fencing, cycling, boating, reading, and writing. *Address*: High Park, Addiscombe, Croydon. *Clubs*: Green Room: A.A.

WILLIAMSON, J. C., actor manager; *b.* in Ireland; went to Australia at an early age, and became a popular actor in Melbourne and Sydney; *m.* Maggie Moore, well-known on the American and Australian stage; in 1874 they created a phenomenal success in an Anglo-German dialect piece, "Struck Oil," which they toured through the Australian colonies, New Zealand, and America, and ultimately brought to the London Adelphi, 1874, where it was enormously popular; on his return to Australia, became manager of Theatre Royal, Melbourne, and subsequently, with Arthur Garner, controlled Princess's, Melbourne, George Musgrove afterwards joining the partnership; is now sole proprietor and manager of Princess's, also the Lyceum, Sydney, where he maintains the splendid traditions of the leading theatres of Australia, and produces all the latest London successes with the greatest completeness and attention to detail. *Address*: Princess's Theatre, Melbourne.

WILLOUGHBY, Kathleen, actress; *b.* Cawnpore, India; *d.* of late Colonel J. H. Willoughby-Osborne, Bengal Infantry; sister of Theresa Osborne;

e. at private school at Brighton; first appeared at Theatre Royal, Sunderland, 1900, with Mrs. Bandmann-Palmer in "Mary Queen of Scots," staying with the same management for three years, and playing over twenty parts; afterwards with John Tully, playing Eliza and Cassy in "Uncle Tom's Cabin"; William Maclaran in "Proof," and *répertoire*; next with Henry Furnival in "A Harvest of Sin"; Louise in "The Two Orphans," &c. *Favourite part*: Louise. *Recreations*: Reading and cycling. *Address*: A.A.

WILLS, Rev. Freeman, dramatist; *b.* near Kilkenny; *s.* of Rev. James Wills, D.D., Rector of Attanagh; brother of late W. G. Wills, dramatist; cousin of the late Lord Plunket, Archbishop of Dublin; *e.* Waterford and Trinity College, Dublin, where he was a contemporary of W. E. H. Lecky, Lord Ashbourne and Lord Rathmore (who is his cousin); wrote a prize poem, won Vice-Chancellor's prize for English prose, and gold and silver medals for oratory; resigned curacy at Killarney, and came to London, where he found work among the slums of Clerkenwell, and built St. Agatha's, Finsbury, of which he has been the vicar since 1871; has done an immense amount of good work in his parish, including the formation of a cadet battalion (1st C.B. King's Royal Rifles), of which he is Lieut. Colonel; author of numerous plays including "Sedgemoor," "Put Asunder," "The Golden Band" (in collaboration with the late Henry Herman), "The Only Way," and "Rouget de Lisle," and "Count Hannibal" (with Frederick Langbridge); is reputed to be the shyest man in London. *Address*: 42 and 44, Sun Street, Finsbury Square, E.C.

WILSON, Beatrice, actress; *b.* Dalhousie, India; *d.* of the late Major-General G. A. Wilson; *e.* at High School, Jersey, and Weimar, Germany; was prepared for stage by Sarah Thorne, at Margate, and engaged by her, after six months' tuition, to play lead in various stock seasons and short tours; appeared as

leading lady with Ben Greet, 1896-8; toured with Leonard Boyne, 1898 to 1900; has starred in *répertoire* with Norman V. Norman, 1900 to 1905; starring tour as Lady Ursula in "The Adventure of Lady Ursula," 1905; played Elna (Maud Jeffries) in "Daughters of Babylon," at special *matinée*, Lyric, 1898. *Favourite parts*: Clorinda



Pestel.

BEATRICE WILSON.

Wildairs in "A Lady of Quality" and Rosalind in "As You Like It." *Recreations*: Swimming and music. *Address*: 35, Esmond Road, Bedford Park, W.

WILSON, Joseph, actor and theatrical manager; first appeared on the stage, 1885; toured all over England with a number of well-known companies and appeared both as actor-vocalist and on the variety stage; made his first important appearance on the London stage at Terry's, 1897, in "The French Maid," scoring a great success as the sailor; then went on a lengthy tour in the provinces and

through the Australian colonies, playing in a number of *rôles* under the management of J. C. Williamson and others; on his return to London was appointed manager of the Tivoli, which he has restored to its position of one of the most successful variety halls in the metropolis. *Address*: Tivoli, Strand, W.C.

WILSON, Paul, character actor, variety stage; *b.* Streatham, 1873; *e.* at Eastbourne; has worked with several sketch companies; appeared single-handed in lightning character sketches since 1903, and periodically produces new characters. *Address*: 80, Adelaide Road, Brockley, S.E.

WINDERMERE, Charles (Charles F. Todd), actor and dramatic author; *b.* Eye, Suffolk; *s.* of Rev. H. L. Todd, rector of St. Michael's, Oc-cold; *m.* Claire Mansfield, actress, 1902; *e.* H.M.S. *Worcester*, and intended for a naval career; served three years before the mast; started professional career in small fit-up company at Kilburn Town Hall, 1892, playing Ludwig in "Leah"; toured in "Charley's Aunt" for two years, and as the Rev. Robert Spalding in "The Private Secretary" for two years and a half; Professor Goodley in "What Happened to Jones" for four years; toured his own play, "The New Housemaid," for nearly a year; author of "By Mutual Consent," one-act play, produced at Avenue. *Favourite part*: Smith in "Facing the Music." *Recreations*: Golf, boating, cycling, walking. *Address*: 2, Mall Road, Hammersmith, W., or A.A.

WINTER, Wenonah Gordon, actress and vocalist; *b.* Huntsville, Alabama, 1888; *d.* of Banks Winter, author and composer of "White Wings"; a lineal descendant of Henry Clay, General J. B. Gordon, and Admiral J. G. Winter; *e.* Boston High School; first appeared in Detroit with Little Tycoon Opera Company, 1890; has fulfilled engagements on all the leading American variety circuits, and worked Moss and Stoll tours in Great Britain; was made a leading feature of the programme by Oswald Stoll three

weeks after her first appearance in this country. *Recreations*: Reading, embroidery, boating, and riding. *Address*: c/o *New York Clipper*, 48, Cranbourn Street, W.C. *Agent*: Cadle.

WISE, Edward J., author-composer and agent; *b.* at Bow, 1876; *s.* of E. T. Wise, instrument manufacturer; *e.* Middle Class School, Fairfield Road, E.; founded and managed an entertainment company of thirty persons when only twelve years old, giving public performances, singing songs, and performing sketches written by himself. *Address*: 5, Cadogan Terrace, Victoria Park, E.

WOOD, Mrs. Charles, actress; *b.* London, 1840; *m.* Charles Wood, scenic artist, 1859; mother of Connie Meadows and Amy Wood; first appeared at Drury Lane as a child; has toured with Wybert Reeve, W. H. Swanborough, W. Sidney, Leonard Pagden, Lewis Gilbert, and J. F. Elliston, and Lester Collingwood, playing comedy and old women parts. *Address*: 33, Kathleen Road, Clapham Junction, S.W.

WOOD, Florence (Mrs. R. R. Lumley), actress; *b.* London; *d.* of Mrs. John Wood; first appeared at the Court, in "Aunt Jack," under her mother's management, 1888; has since played a large number of original characters as well as some of her mother's favourite parts in London and provinces; made a hit as the *bourgeoise* Baronne in "A Court Scandal" at the Court, 1898; appeared with her mother and her own little daughter, Mattie Lumley, in "The Great Ruby" at Drury Lane, 1898. *Address*: 62, Sloane Square, S.W.

WOOD, Mrs. John, actress; *b.* Liverpool, 1845; *d.* of Henry Vining, a well-known actor; mother of Florence Wood (Mrs. Ralph Lumley); made her professional *début* at Southampton; first appeared in London at Princess's, 1866, playing the part of Miss Miggs in "Barnaby Rudge"; took the St. James's Theatre, 1869, producing among other pieces the

extravaganza, "La Belle Sauvage," in which she played her famous part of Pocahontas for two hundred nights; she gathered round her such artists as Lionel Brough, William Farren, John Clayton, Henry Marston, Charles Warner, Mrs. Herman Vezin, Lydia Foote, and Sophie Larkin; in 1873, after creating the part of the heroine in "The Wandering Heir," by Lord Lytton, she sub-let her theatre for a time but reappeared there in 1877, successfully producing "The Danisheffs," by Lord Newry; in 1879 her lease terminated, and it was not until 1888 that she again entered into management, when, in conjunction with Arthur Chudleigh, she opened the Court, where she had previously played under Cecil and Clayton; obtaining numerous successes in farcical comedies of "The Magistrate" and "Dandy Dick" type; she reopened the Court with "Mamma," in which she was supported by John Hare and her old manager, Arthur Cecil; and subsequently achieved great results with "Aunt Jack" and "The Cabinet Minister," and in 1891 successfully appeared in "The Volcano," and "The Late Lamented"; since relinquishing management of the Court her appearances have been infrequent; for some years past been engaged by Arthur Collins to play in autumn drama at Drury Lane, including "The Prodigal Son," 1905. *Address*: Dilkoocha, Westgate-on-Sea.

WOOD, Henry J., conductor and musician; *b.* 1870; *m.* Princess Olga Ourousoff (only daughter of the late Princess Sofie Ourousoff, of Emilovka, Podolia), who is a cultivated musician, and her husband's devoted secretary; officiated as deputy organist at St. Mary's, Aldermanbury, when nine years of age, and when 13 was accustomed to give organ recitals at Fisheries (1883) and subsequent exhibitions; toured with Rousbey Opera Company as conductor, 1889, and afterwards with Marie Roze concert company, the Carl Rosa company, Leslie Crotty and Georgina Burns; musical director at Avenue, 1894, dur-

ing the run of "The Lady Slavey"; first appointed conductor at Queen's Hall, for promenade Concerts, 1895; has also conducted Choral Society Concerts, Symphony Concerts, Sunday Concerts, &c., at Queen's Hall; conducted Nottingham Sacred Harmonic Society, 1898, and in the following year founded Nottingham City Orchestra; Conductor of Wagner Festival Concerts at Queen's Hall, 1901; Sheffield Musical Festival, 1902; conducted Crystal Palace Symphony Concerts, 1901-2; has conducted Queen's Hall Promenade and Symphony Concerts for some years, as well as at various important musical festivals and concerts in the provinces; under his control the Queen's Hall Orchestra has justly acquired the reputation of being second to none in Europe. *Address*: 25A, Norfolk Crescent, Hyde Park, W.

WOODROFFE-BOYCE, S. (S. H. Woodroffe), actor-vocalist (baritone); *b.* Bow, 1877; *s.* of Samuel Woodroffe; *e.* at Bow, Ongar Grammar School, and Guildhall School of Music; formerly engaged as gymnastic instructor; studied for the Church; first appeared with Strand Comedy Company in "The Private Secretary," at Bijou Theatre, Hornsey, 1896; played with the same company for about three years in "The Private Secretary," "Lady of Lyons," "My Sweetheart," &c.; toured with Algernon West's East Lynne Company as Captain Levison, 1899, and Granville Gordon's "Shaugraun" Company, 1900; and with Murray Mandeville; toured own company, 1902; has also appeared at Crystal Palace Concerts; manager, Royal, Clacton, 1898; is well-known as an organiser of church fund entertainments. *Address*: Boyce Concert Agency, Denmark Hall, Denmark Street, Tottenham, N., or 129 Edward Road, Walthamstow.

WRIGHT, Sen., Fred, actor and manager; *b.* 1826; is the oldest living actor in active work; father of Huntley, Fred, Bertie, Haidée, and Marie Wright; made his first appearance, 1854; was for years one of

the most popular and hard-working actors and managers in the provinces, and for many years lessee and manager of a theatre at Plymouth; controlled his own touring companies, which have appeared all over the United Kingdom; has played in an infinite number and variety of parts, and is a sound actor and admirable comedian; trained the various members of his family, who have all distinguished themselves in London and provinces; it is an indication of his wonderful energy and activity that he accompanied Martin Harvey on tour to America, 1902, and was still acting with his old fire and energy on tour as Dr. Manette in "The Only Way," 1905; is a member of the Executive Committee of the Actors' Benevolent Fund. *Address*: A.A.

WRIGHT, Huntley, actor; *b.* London, 1869; *s.* of Frederick Wright, actor manager, and Jessie Francis Wright, actress; brother of Fred. Wright, jun., Bertie, Marie, and Haidée Wright; prepared for the stage in his father's touring company, playing in comedy and drama; first appeared at the age of six months in the capacity of infant child of the heroine; his principal London engagements include appearances at Princess's (in "Fate and Fortune"), Terry's (in "The Foundling" and the burlesque "King Kodak"), and Toole's ("A Trip to Chinatown"); was for nearly ten years at Daly's under George Edwardes, his first great hit being as the Chinaman in "The Geisha"; this was followed by parts in "The Greek Slave," "San Toy," "The Country Girl," and "The Cingalee"; also appeared for a short time in "The Little Michus," 1905; and then terminated his connection with Daly's and George Edwardes; was immediately engaged by Charles Frohman at a very handsome salary, and first appeared under his management at Comedy, in the autumn of 1905, in a comedy from the German entitled "The Mountain Climber," and in a *lever de rideau*, "The Little Father of the Wilderness." *Address*: Comedy Theatre. *W. Club*: Green Room.

WRIGHTON, Norman (Frank Henry Wrighton), actor; *b.* Cannock, 1887; *s.* of Garland Wrighton, dental surgeon; *m.* Winifred Berenice Norton, 1905; *e.* at Archbishop Tenison's Grammar School, London; started life as a trooper in Rhodesia Mounted Police, and was subsequently a cowboy on Canadian cattle ranche; first appeared as an actor at Gaiety, Dublin, in old man's part in "A Royal Rival," 1901; engaged for pantomime at Dublin, 1902; with Frank Curzon at the Avenue in "The Little Countess, 1903; in Tree's "Resurrection" touring company, 1904; appeared in revival of "Richard III." at Manchester the same year; with Mrs. Langtry at Terry's, 1904-5; with Irving on his last appearance at Drury Lane; re-engaged by Mrs. Langtry for her South African tour, 1905-6; has written several plays, but is so far numbered with the unacted. *Favourite part:* Richard III. *Recreations:* Fishing and cycling. *Address:* 7, Bloomsbury Square, W.C. *Agent:* Blackmore.

WYATT, Frank, actor manager; was educated with a view to adopting art as a profession; at the age of seventeen entered the Royal Academy, winning his election from many hundred competitors; was an early illustrator on staff of *The Sporting and Dramatic News*, and painted "Beauty's Daughters," which was engraved and sold all over England and America; having an excellent voice and a knowledge of music, was attracted to the stage as a profession, and appeared at a number of London and provincial theatres in opera and musical pieces; he made no less than sixteen professional visits to America, including one with a celebrated company of Italian pantomimists; was engaged by D'Oyly Carte to succeed George Grossmith at Savoy, appearing as the Duke of Plaza Toro in the original production of "The Gondoliers"; together with his wife, Violet Melnotte, built and owns Duke of York's Theatre, where he took a prominent part in the production of "The Gay Parisienne"

(which was played there for a very long run) and other successful pieces; the last important part in which he appeared in London was the Earl of Oxford in "The Gay Pretenders" at Globe; in 1905, played in a sketch, "The Marchioness," with Louie Freear. *Address:* Duke of York's Theatre, W.C. *Club:* Eccentric.

WYLEY, George, actor; *b.* at Danesford Hall, Shropshire, 1879; *s.* of H. T. Wyley, a cadet of an old Shropshire family; *e.* Clifton College; studied singing and elocution with E. K. Alderson; first appeared at Opera House, Northampton, in the musical comedy, "Bilberry of Tilbury," 1898; toured with this piece and appeared in it at Criterion in same year; two years with Fredk. Mouillot in tours of "The Gay Lord Quex," from 1900-2; toured with Mrs. Lewis Waller in "Zaza," 1903; with Milton Bode in "Gentleman Joe"; with George Ingleton in "Facing the Music"; six months' tour of India with *répertoire* company in 1903-4, playing at the durbar of the Rajah of Alwar; author of a short life of Lord Dundonald. *Recreations:* Piano playing, riding, cycling and boating. *Address:* A.A.

WYNDHAM, Sir Charles, actor-manager; *b.* London, 1837; *s.* of a medical man practising in the Metropolis; *e.* at a Moravian school in Germany; his father desired that he should enter ministry, but his own predilections strongly inclined him towards the stage; on family removing to Dublin he was persuaded to compromise by taking up the study of medicine and walked hospital in Irish capital, where he also passed more than one examination; went to United States in 1863, and subsequently entered medical department of the Federal Army, during early stages of Civil War; resigned his appointment and made acquaintance of John Wilkes Booth (who became infamous two years later as the assassin of President Lincoln), through whose influence he made his first appearance on the stage; on



SIR CHARLES WYNDHAM.

Dover Street Studios.

opening night of his second engagement was seized with violent attack of stage fright, which compelled him to throw up his part and quit the company; resumed duty as army surgeon, and served through the Seven Days' and Red River campaigns; finally resigned from army in 1865 and returned to England, bringing with him a drama from his own pen, which he produced at Manchester; subsequently obtained engagement in stock company at Liverpool at salary of 50s. a week; made first London appearance at Royalty Theatre, 1866, and secured recognition from critics and managers alike; re-visited America, 1869-70; on return was engaged to play at St. James's Theatre; became lessee of Court Theatre, 1874; lessee since 1875 of Criterion Theatre, which he rendered famous as the home of farcical comedy, with a long list of successful plays, of which "Pink Dominoes," "Confusion" and "Betsy" are best remembered; here also he rapidly established himself as a light comedian of the first rank by his brilliant interpretations of the rôles of Charles Surface, Dazzle, and other characters in Old English comedy; was commanded by the Prince of Wales (now King Edward VII.) to appear in "David Garrick" at Sandringham; subsequently appeared in that piece in Berlin, St. Petersburg, and Moscow, playing in German language throughout the tour; at St. Petersburg was called before the curtain twelve times (with Miss Mary Moore) at the end of second act; also appeared before Czar; built Wyndham's Theatre (1899) and New Theatre (1903), of both of which he is joint proprietor with Mary Moore; among his more notable recent productions have been "The Tyranny of Tears," "The Case of Rebellious Susan," "Rosemary," "Mrs. Dane's Defence," "Mrs. Gorrings' Necklace," and "Captain Drew on Leave"; knighted by King Edward, 1902; is brother to the wife of Bronson Howard, the American dramatist (author of "The Henrietta," &c.). *Clubs*: Garrick, Savage, Beefsteak. *Address*: Hyde Park Hotel, Albert Gate, W.C.

WYNNE, Cybel (Mrs. Charles Rock), actress; *b.* London; *e.* abroad and in London; *m.* Charles Rock, 1898; gained first experience with amateurs; first appeared professionally as Jenny Firmin in "Doctor Bill" with Sarah Thorne's stock company; in stock with Miss V. St. Lawrence at Novelty; with Arthur Bouchier at the Strand, and at same theatre in "The Grey Parrot" and "The Wrong Mr. Wright." *Recreation*: Gardening. *Address*: 52, St. John's Wood Road, N.W., or A.A.

WYN WEAVER, A. E., actor; *b.* Birmingham, 1872, *s.* of Richard Weaver, journalist; *b.* of Astley Weaver, musical entertainer; *e.* at King Edward's Grammar School, Birmingham; *m.* to Mabel Meilor, 1901; previously occupied as artist and art teacher; prepared for stage by William Morris and J. L. Robinson, of Birmingham; after three years' amateur work appeared at Gaiety Theatre, Dublin, 1895, in utility parts and in *répertoire* company with Louis Calvert; next joined Miss Julia Neilson; has played leading parts in the No. 1 tours of "Facing the Music," "The Brixton Burglary," "Tyranny of Tears," "The Sportsman," "The Village Priest," "A Pair of Spectacles," "Caste," and "Proof"; toured own company with "Too Many Cooks," and played in stock seasons at the Crystal Palace and Brighton; stage managed "The Lower Depths" for the Stage Society; has appeared at the Court, Globe, and Great Queen Street Theatres. *Address*: A.A.

WYVILLE, Amber, operatic vocalist; *b.* Hull; *e.* by Sir George Power and Madame Rosa Bird; prepared for stage at Guildhall School and by Signor Ronconi; first appeared at Bechstein Hall, 1901, as mezzo-soprano vocalist; toured with Charles Sinkins' party, including Alice Esty and Lloyd Chandos; principal vocalist at Glasgow, Richard Waldon season, touring in concert party through principal Scottish cities for six months. *Favourite part*: Carmen. *Recreation*: Motoring. *Address*: Charles Sinkins, 63, Berners Street.

YAHNE, Mlle. (Marie Léonie Eugénie Jahn), French actress; made her professional début at the Odéon, 1884; migrated to the Vaudeville, 1890, where she created a part in "Madame Mongodin"; at Palais Royal in "M. L'Abbé," 1891; returned to Vaudeville, 1893, to create a part in *Drames Sacrés*, and in "L'Invitée"; next went to Gymnase, where she appeared in "La Duchesse de Montélimar," "Pension de Famille," "L'Age Difficile," "Les Demi-Vierges," &c.; in "Viveurs" at Vaudeville, 1895; at Gymnase in "Disparu," "Villa Gaby," "Idylle Tragique," 1896; in "La Douleur-euse" and "Jalousie," at Vaudeville, 1897; in "Mariage Bourgeoise" and "L'Ainée," at Gymnase, 1898; created Collinette in "Ma Bru," at Odéon, 1898; returned to Gymnase in the same year to appear in "Petit Chagrin" and "Un Complot," 1900; subsequently appeared at the Athénée and other houses; appeared at New Royalty, London, in February, 1906, in "Jalousie" and "Monsieur le Directeur." *Address*: 14 Rue des Capuchines, Paris.

YORKE, Philip, theatrical manager and agent; *b.* Birmingham; started his managerial career at the age of sixteen by organising three small concerts; then studied singing abroad, and was a favourite vocalist in London and provinces; was for four years assistant manager under Charles Morton at Palace; manager of Tivoli, 1902-4; on leaving the Tivoli, established himself as an agent, and organised two tours of Sousa's band through the United Kingdom; also toured "The Kilties"; has organised concerts before the King and Queen; managed visit of Band of Garde Republicaine to Covent Garden, February, 1906. *Address*: 36, Gerrard Street, Soho. (Tel. 7353 Gerr.). *Club*: Eccentric.

YOUNG, D. B. (Buchan), actor and vocalist; *b.* Arbroath, Scotland; *s.* of David Buchan, decorator; *e.* Gray's Academy, Fairport; first appeared at Princess's Theatre, Edinburgh, in 1863; painted scenery for the late Barry Sullivan and acted

with the late Samuel Phelps and several other leading actors. *Favourite part*: The Ghost in "Hamlet." *Recreations*: Poetical composition and long walks. *Address*: 42, St. Andrew's Road, Portslade-by-Sea, near Brighton.

ZANGWILL, Israel, dramatist and author; *b.* London, 1864; *s.* of M. Zangwill, a Jewish refugee, who came to England, 1848; *e.* elementary schools and is practically self-educated; graduated B.A. at London University; *m.* Edith Ayrtton, daughter of Professor Ayrtton, 1903; was originally an elementary school teacher, then journalist, acting as editor of the humorous weekly, *Ariel* (now defunct); author of numerous plays, including "Six Persons," played at Haymarket, 1892; "Children of the Ghetto," Adelphi, 1899; "The Moment of Death," Wallack's, New York, 1900; "The Revolted Daughter," Comedy, 1901; "Merely Mary Ann," Duke of York's, 1904; "The Serio-Comic Governess," Lyceum, New York, 1904; "Jinny the Carrier," Criterion, New York, 1905; other pieces include "A Great Demonstration"; has written a large number of novels, essays, and poems, and is a leader of the movement for the formation of an autonomous Jewish State. *Recreations*: All forms of locomotion except ballooning. *Address*: 3, Hare Court, Temple, E.C. *Club*: The Macca-bæans.

ZERBINI, Carlotta (Mrs. John Harvey), actress (formerly operatic vocalist); *b.* London; *d.* of John Baptiste and Carlotta Zerbin, professors of music; sister of Mrs. Charles Harrington; *e.* privately; *m.* to John Harvey, 1873; prepared for stage by her brother, J. B. Zerbin, and the late David Fisher; first appeared at Theatre Royal, Worcester, 1870, as Lisa in "La Sonnambula"; has appeared at all the principal London theatres, and latterly for two seasons at Haymarket, under Harrison and Maude. *Address*: 105, College Place, Camden Town, N.W., or A.A.

ADDENDA.

(Too late for classification in this year's issue.)

BARKER, Joseph, Scotch comedian; *b.* Edinburgh, June 29th, 1862; *e.* Normal School, Edinburgh; first appeared 1888 in stock company, Royal Princess's, Glasgow, playing old men and character parts; played twelve stock seasons at same theatre and five at Grand, Glasgow; played in "Marmion" with the late J. B. Howard; toured with Wm. Bourne, Henry Talbot, and E. Hoggan-Armadale; Baillie Nicol Jarvie in "Rob Roy" at London Hippodrome, 1905; created the Scotch comedy parts in Stevens' production of "For Bonnie Scotland" and Rory Drummond in "London's Curse." *Favourite parts*: Baillie Nicol Jarvie and Laird of Dumbiedykes. *Hobby*: Solo whist. *Address*: 16, Pollok Street, Glasgow.

BARKSHIRE, Percy E., baritone vocalist; *b.* Brixton, 1882. *Address*: Brook House, 10, Walbrook, E.C.

BARLEY-CLARKE, Lily, actress (juveniles and light comedy); *b.* April 10th, 1886, at Hednesford; *d.* of Albert H. Clarke and Marian Barley (Mrs. A. H. Clarke), dramatic artists; sister of Violet Barley-Clarke and Ivy May Clarke; *e.* Wolverhampton; was carried on to the stage as a baby in arms and ran on for a few lines when four years old in her father's own piece, "Man's Mercy"; principal engagements include parts of Little Karl in "The Conscript," with Gerald Harding, 1892; Little Harry in "Proved True," with Miss Emma Rainbow, 1896; Little Harry in "Brought to Light," with John Morton, 1897; Tom-Tit in "Hoodman Blind," with Rollo Balmain, 1898; Tom Cleator in "The Silent House," with Alice Belmont, 1901; May Walton in "The New World" and Mrs. Fleeter in "My Sweetheart," with Guy B. Watson, 1903; "In the Ranks" (Arthur Carlton), 1905; Lilian in "The Price of Pleasure," with Howell Webb, 1905. *Address*: 14, Vicarage Road, Wolverhampton.

JOHNSON, Charles F., actor and manager; *b.* Bolton, March, 1865; was intended by parents for a medical career; joined the Bolton Amateur Dramatic Society, with which he played a large number of parts, and subsequently passed into the profession through the usual routine of small parts; after roughing it for a few years as an actor, was engaged by Colonel (then Captain) Winstanley to manage his "White Slave" tour; two years manager and producer of "Marishka" for Mdme. Wanda Zaleska; five years manager with John Wainwright of "It's Never Too Late To Mend"; acting manager, Palace, Manchester, 1897-9; assistant manager Empire, Holloway, N. with Oswald Stoll, 1899-1900; manager, Palace, Leicester, with same proprietor, 1901-2; engaged in producing sketches and in own business as agent. *Hobbies*: walking and cycling. *Address*: 24, Holstein Street, Ardwick, Manchester.

KINGSLEY, Cecil; *b.* 1876, Toronto; came to England, 1902; engaged by Georges Edwardes for tour in "San Toy"; Corin in Howard Cleaver's romantic opera "Geneviève"; he was next engaged to tour with Tom B. Davis as Lionel Habbincombe, in "The Medal and the Maid," succeeding to the rôle of Allen Blythe, which he played for eighteen months; Edgar Verney in "The School Girl," with Charles Macdona; obtained his first important London engagement under Arthur Bourchier in "The Merchant of Venice," at the Garrick, 1905. *Recreations*: Tennis and dog-breeding. *Address*: c/o The Stage, or Era.

LEWIS, Sue, musician and comedienne (Ross and Lewis); *b.* Baltimore, U.S.A.; *s.* of Milton Lewis, bandmaster; *m.* Jack Ross (Ross and Lewis), 1898; has been accustomed to the stage from childhood, having toured with her father and rest of family as concert combination while

still very young; studied three years at College of Music, Cincinnati, Ohio; made first appearance in children's parts at the age of eight in "Uncle Tom's Cabin," "Ten Nights in a Bar-Room," &c.; was for eight years a member of a ladies' orchestra; has appeared in variety business since her marriage in 1893, and fulfilled contracts at all principal variety houses throughout this country and the United States. *Address*: c/o Cadle Bros., 105, Strand, W.C.

MARTIN, Ernest, actor, novelist, and dramatist; *b.* Stoke-on-Trent, 1862; *s.* of James Martin, author of many educational works, and translator of Schiller's "Thirty Years' War"; *m.* Ethel Mary Semple, *d.* of the late Dr. C. E. Armand Semple, M.R.C.P. Lond.; *e.* privately; originally engaged as a mining engineer; first appeared at Haymarket, 1896, in "Under the Red Robe"; afterwards played small parts in "Robespierre," at Lyceum, "Paolo and Francesca," at St. James's, "The Wedding Guest," at the Garrick; also engaged at Terry's, Drury Lane, Criterion, &c.; part author of "The Coal King" (toured by G. M. Polini and L. Maitland), and the fairy play, "My Fairy Fanciful"; author of the novel, "Shadows, or Glimpses of Society," 1899; has done a good deal of journalistic work, and lectured on physical science. *Address*: 5, Ilminster Gardens, S.W.

MASON, Kitty, dancer; *b.* 1882, at Manor House, Stamford Bridge, Yorks; *d.* of William Augustus Mason; *e.* at the Mount, Yorks.; prepared for the stage by R. M. Crompton; first appeared at Grand, Fulham, 1898, as principal dancer; principal dancer in all Gaiety productions since "The Runaway Girl"; frequently appears at charity *matinées*. *Recreations*: Sculling and croquet. *Address*: Gaiety Theatre.

MAULE, Herbert, comedian; *b.* Alnwick, September 28th, 1873; *s.* of Edwin D. Maule; *e.* Bishop Auckland; was a pupil of Henry Neville; first appeared in Ibsen's "A Wild Duck," May 4th, 1894; has since

played over 160 parts; toured through South Africa with Leonard Rayne, and with B. and F. Wheeler. *Favourite part*: Lively in "Sunday." *Hobbies*: Riding and driving. *Address*: Burnholme, Norton-on-Tees, or A.A.

MILL, Paul, humorous and character vocalist, author, and composer; *b.* New Kent Road, S.E.; *m.* Mary Thorne, solo pianist; *e.* at Lowestoft; was originally in a City silk warehouse, but became connected with the Old Change Dramatic Club, and forsook dry goods for the stage; first appeared professionally at Collins's as a humorous vocalist, Easter, 1893; has appeared at Palace, Tivoli, Oxford, Pavilion; seven times with Moss and Stoll tours; toured South Africa with Luscombe Searelle; is author of "The Penny Whistle," which has been the means of collecting upwards of £2,000 for hospital and other charities. *Address*: 156, Strand, W.C. *Clubs*: O.P., Playgoers, Vaudeville. *Agent*: Tom Shaw.

MITCHELL, Elihu, tenor vocalist; *b.* Collacombe, Tavistock, October 7th, 1861; *s.* of Samuel Mitchell, mining and shipping agent; *e.* Gulworthy School, Tavistock; studied under Gustave Garcia and Alexander Romili; first appeared at People's Palace Sunday concerts; has sung at Crystal Palace, St. James's Hall, and at many first-class provincial concerts. *Address*: 24, Kensington Crescent, W.

NAINBY, Robert, actor; has for several years been a member of the Gaiety Company, and has appeared in a succession of pieces as an irascible Frenchman, but has succeeded in so varying his parts in make-up, and to some extent in method, as to retain his popularity and power of amusing. *Address*: Gaiety Theatre.

NELSON, Florence (Mrs. John A. Atkin), actress; *b.* Chelsea; *d.* of John Henry Fielder, of Trafalgar Square, S.W.; *m.* John A. Atkin, 1891; studied elocution at Kensington School of Music, and occupied

herself for some time as a reciter; made her first appearance as an actress at Globe, 1884, with Charles Hawtrey, in a small part in "The Doctor"; after playing with Charles Hawtrey at Globe and Comedy, toured provinces in various dramas, mostly in companies under proprietorship of her husband (who has toured for eighteen years with "The Grip of Iron," "The Bellringer," "The Span of Life," &c.); has latterly appeared in "The Girl from Japan," and other musical comedies; played heavy part in "An Actor's Romance," autumn, 1905; and then joined Andrew Melville for stock season at Birmingham. *Hobbies*: Cycling and riding (is devoted to horses, and is credited with being "able to ride anything"). *Address*: A.A. *Agents*: Denton, Blackmore.

NELSON, Henry, character actor and stage manager; *b.* London, May 22nd, 1843; *s.* of Henry Nelson, bookseller; *e.* City of London School; was originally a watch-maker; began professional career as walking gentleman at the Royal Bower Saloon, December 14th, 1861; has played with all the principal stars, and at the leading London and provincial theatres; ten years stage manager for Oscar Barrett's pantomimes at Crystal Palace, Lyceum, and other London and Birmingham theatres. *Favourite occupation*: Stage management. *Address*: 79, Walcot Square, London, S.E. *Club*: A. A.

NIKOLA, Louis, prestidigitateur and shadowgraphist; *b.* Southampton, March 14th, 1878; *e.* Winchester High School, Great Yarmouth; former profession, architect; first appeared Aquarium, 1901, as society entertainer, subsequently fulfilling many engagements, both privately and at St. James's Hall, Queen's Hall, &c.; makes a speciality of original card tricks; inventor of several unique experiments with cards and long-distance thought-transmission; contributor to *Strand Magazine*, *Boy's Own Paper*, *English Mechanic*, *The Lady*, &c. *Hobbies*: Pictorial photography, cycling. *Ad-*

dress: 25 Poland Street, W. *Agents*: Keith, Prowse and Co.

PITT, Frank J., actor (juveniles and character), resident and touring manager; *b.* Civington, Acton Beauchamp, Herefordshire, December 24th, 1878; *s.* of James Pitt, gentleman farmer; *e.* at Worcester; while engaged in business became an enthusiastic amateur actor, playing a good deal for charities; made first professional appearance at Alexandra, Sheffield, in "Sapho," combining acting management with small parts; business manager, New "Sapho" Syndicate, Ltd., 1903-4; resident manager, Garrick, Hereford (1904-5), and Grand, Stalybridge, 1905. *Hobbies*: Hunting, football, and rowing. *Address*: Grand Theatre, Stalybridge.

POLLARD, Fred, comedian; *b.* Strood, Kent, 1862; *s.* of Frank Henry Pollard, organist, of Strood; *m.* first, Amy Clarke, of Goole (deceased), and second, Kitty Grey, of Leicester; *e.* London; was a chorister at All Saints', Pimlico, S.W., while a boy; joined a comic opera company, touring with "Les Cloches de Corneville," "Madame Angot," &c., and made first appearance at Theatre Royal, Greenwich, 1883, as second comedy and chorister; played every male part in "Les Cloches" during an eighteen months' tour of the United Kingdom; has fulfilled engagement in nearly every branch of the business (Christy minstrel, character, heavy, advance manager, stage manager, acting manager, and proprietor); entertainment manager for nine seasons at Ramsgate Marina and Pier Company; three years as Bluebeard with Ernest Dottridge. *Favourite parts*: Gaspard in "Les Cloches," Idle Jack in "Dick Whittington." *Address*: 58, Geddes Road, Wandsworth, S.W.

RICHARDS, Neil A., vocalist and concert director; *b.* Bangor, 1879; *s.* of Thomas Richards, merchant; *e.* Alexandra Park College and Willesden High School; first appeared at Holborn Restaurant, 1900, as baritone vocalist, since when he has fulfilled a large number of public

and private engagements in town and country. *Address*: 28, Greenhill Road, Harlesden, N.W.

ROY, Hubert, actor and vocalist; *b.* Berkhamsted, 1880; *s.* of A. F. Painter, consulting engineer; *e.* at Holloway, N.; originally occupied as a City clerk; turned towards professional career through playing as an amateur for charities; graduated by way of the concert stage, 1896-9, and tours through the small and fit-ups, 1899; has appeared with numerous provincial organisations, playing old men and character parts; has also appeared in Vaudeville as partner (with Edie Langley), Roy and Langley, duologue artistes, 1904. *Address*: 49, Arthur Road, Holloway, N.

SEYMOUR, Molly (Mrs. Simmons), comedienne and dancer; *b.* London, 1884; prepared for the stage by Cairns James; learnt dancing under John D'Auban and Paul Valentine; made first appearance in pantomime at Cardiff, 1903; two seasons with Milton Bode in "Babes of the Wood"; has appeared at most of the principal London and provincial music-halls in song-scena, "The Baroness of Bethnal Green." *Address*: 3, Kennington Park Gardens, S.E.

VERNON, Charles (George E. J. Williams), actor; *b.* Bristol, 1875; *s.* of Alfred Williams, clothier; *e.* National and Western Grammar Schools; *m.* Lilian M. Stanley, 1900; taught elocution by father, taking first prizes for same in open competitions, 1887-8-9; first appeared Stowmarket in small part in burlesque; afterwards made professional appearances in "The Silver King," "Niobe," "Sign of the Cross," "Our Boys," "New Lamps for Old," "Bunch of Violets," "Three Musketeers," "Man in the Iron Mask," "Private Secretary," "Free Pardon," "Known to the Police"; toured with his own company in "The Secrets of the Harem," "The Happy Life," "Luck," "Nita's First," "The Captain," and with concert companies; has played nearly 200 parts in various stock seasons,

also acting as stage manager; stage managed spectacle, "The Last Days of Pompeii," at Alexandra Palace, 1898, and was with the same production at the Halifax Exhibition, 1900. *Favourite part*: Cyril Characteris in "The Happy Life." *Recreations*: Carpentry and prize poultry breeding. *Address*: 18, Osborne Terrace, Clapham Road, S.W.

WALSH, Harry, comedian, stage manager, and tenor vocalist; *b.* Dublin, 1875; *s.* of Francis J. F. Walsh, engraver; *e.* at Southampton and London; first appeared at Brecon, 1890, as understudy to principal tenor in W. B. Redfern's "Dorothy" Company; three years with Horace Lingard, 1891 to 1894, playing a variety of parts in "Falka," "Pepita," "Old Guard," and other operas; three years with Nina Vincent, in "The Still Alarm," 1894 to 1897; two and a half years stage manager with Charles Macdona, and afterwards in same capacity with William Greet, at the same time appearing in "The Lady Slavey"; produced and stage-managed pantomimes at the West London Theatre, 1897-9, and at Alexandra, Stoke Newington, 1899-1900; in 1905, toured as Micky in "My Lady Molly," Count Raoul and Meakin in "The Orchid"; is an expert cornet player. *Favourite parts*: Pataqués in "Pepita" and Lord Lavender in "The Lady Slavey." *Recreations*: Cycling and music (is a skilful soloist on cornet.) *Address*: Butts Ash, Hythe, or A.A.

WILMOT, Maurice, sketch artist; *b.* Dalston, 1883; *e.* Berlin and London; previously occupied as salesman in fancy goods warehouse; gained some years' experience with amateurs in North London; first appeared professionally at South Hackney, 1899, as Gnatbrain in "Blue-Eyed Susan"; played Cassius in "Julius Cæsar" at age of eighteen for three nights to large audiences; started work in the halls, 1905, in own sketch, "King and Courtier." *Recreations*: Rowing, cricket, and football. *Address*: c/o. *The Encore*. *Agent*: Didcott.



LADY DE CLIFFORD.
(EVA CARRINGTON.)

Johnston & Hoffmann.

THE STAGE AND THE PEERAGE.

ASHBURTON, Lady (*née* Frances Donnelly; stage name, Frances Belmont); *b.* New York, 1884; made her first appearance on the stage at age of sixteen, at Victoria Theatre, New York, under management of A. H. Chamberlyn, as one of a chorus of twelve charwomen; was described as the prettiest girl on the American stage, and was for some years the most be-photographed; was next selected as one of the "Florodora" sextette, which made a sensation in New York, and subsequently appeared in "The Toreador" and other pieces; having an ambition to figure in something more exacting than musical comedy, she joined Charles Hawtrey's company, toured with him for two years in the United States, ultimately succeeding to leading parts in "A Message from Mars," and other plays; left the stage towards the end of 1904 and took up her residence in Paris, where, on February 19th, 1906, at the English Church, Passy, she was married to Francis Denzil Edward Baring, fifth Baron Ashburton; his lordship was first married, 1889, to a daughter of the fourth Viscount Hood, who died in 1904, leaving him with four youthful daughters and a boy of six, who is the heir to the title; Lord Ashburton was born in 1866, and is the holder of the oldest of the four peerages held by the Baring family, the others being the Earldom of Northbrook, and the Baronies of Revelstoke and Cromer; he owns about 36,000 acres. *Address*: The Grange, Alresford, Hants.

BOOTE, Rosie (see Headfort).

CARRINGTON, Eva (see De Clifford).

CLANCARTY, Countess of (*née* Isabel Maude Penrice Bilton; stage name, Belle Bilton); *b.* Charlton, Kent; *d.* of John G. Bilton; was well known in London during the 'eighties as a singer and dancer in the variety theatres, in which she appeared as one of the Sisters Bilton; the announcement of her marriage to young Lord Dunlo, in 1889, when he was in his twentieth year, came as an immense surprise, and the excitement was not lessened when, some few months later, in 1890, Lord Dunlo's father (since deceased), showed his strong disapproval of the match in connection with certain proceedings in the Probate and Divorce Division, in which an unsuccessful effort was made to dissolve the union; public sympathy was entirely on the side of the young couple, who were reconciled immediately after the dismissal of the proceedings; since the death of his predecessor, in 1891, Lord Clancarty and his wife have lived chiefly on their estate in Ireland, and have devoted themselves to the welfare of their tenantry, among whom they are both immensely popular; she is a clever painter in oils, and has exhibited portraits and other works at the Continental Gallery in Bond Street; she also designed and executed the fine frieze, or Italian fresco, which is a feature of the Garbally picture gallery, in which a large number of priceless paintings belonging to the Clancarty family are housed; she is the mother of two sons, Lord Kilconnel (*b.* December 27th, 1891, the survivor of twins, now in his fifteenth year), and the Hon. Roderic Le-Poer-Trench, who is four years younger. *Address*: Garbally Park, Ballinasloe, Co. Galway.

DE CLIFFORD, Lady (*née* Evelyn Victoria Ann Chandler; stage name, Eva Carrington); *b.* London, May, 1886; *d.* of Walter Robert Chandler, formerly of the Horse Guards (in which he was orderly-room clerk to Colonel Fred Burnaby, of "Ride to Khiva" fame), of Waverley House, Kenton Street, Russell Square, W.C.; *m.* February 16th, 1906, at St. Pancras Registry Office, Jack Southwell Russell, 25th Baron de Clifford; elder sister of Grace Carrington; displayed a liking for the stage when quite a child, and was encouraged by her father, with the result that when she was only thirteen she joined Seymour Hicks's company, and made her first appearance in public at Vaudeville, in "Alice in Wonderland," in 1900; subsequently appeared in "Quality Street," "The Cherry Girl," and as one of the Gibson Girls in "The Catch of the Season" (with Seymour Hicks and Ellaline Terriss) during its long run at Vaudeville and on tour; handsome in

every way, she played her small part with great distinction, and was notable both from the fact that she was the only girl in the cast who wore a black dress, and for her unusually tall and graceful figure, her height being only a fraction under six feet; her first meeting with Lord de Clifford occurred in Dublin, September, 1905, during the visit of "The Catch of the Season" company to Ireland; he was called away to attend to his military duties in Cairo immediately after, and the company returned to London, where they opened the new Aldwych Theatre at Christmas with a revised version of "Bluebell in Fairyland," in which the future peeress was entrusted with a small part; she was also cast for a part in "The Beauty of Bath" at same theatre, but the arrangement was negated by her marriage, which proved to be one of the sensations both of society and the stage during the early part of 1906; immediately after the ceremony, which was quite private, Lord and Lady de Clifford left England for an extended honeymoon tour through Egypt and Central Africa. *Address*: Dalgan Park, Shruloe, Tuam, Co. Galway.

GILCHRIST, Connie (see Orkney).

HALDON, Lady, see page 155.

HEADFORT, Marchioness of (*née* Rose Boote); *d.* of Charles Boote; was for some years a great favourite at the Gaiety, where she appeared in "The Messenger Boy" and other successes, her singing of "Maisie Got Right There!" being but one of her many triumphs; her marriage to the young Marquis of Headfort, in 1901, was the occasion of much excitement in certain circles, and resulted in the resignation by the young peer of his commission as a lieutenant in the 1st Life Guards; since the marriage Lord and Lady Headfort have resided principally in Ireland, where the family estates are situated; they have two sons, the Earl of Bective (*b.* May 1st, 1902) and Lord Kenlis (*b.* 1904). *Address*: Headfort House, Kells, Co. Meath; The Lodge, Virginia, Co. Cavan.

HOPE, Eric (see Yarmouth, Earl of).

LYVEDEN, Lord (*née* Courtenay Percy Robert Vernon; stage name, Percy Vernon); *b.* Grafton Underwood, Kettering, December 29th, 1857; *s.* of Hon. and Rev. C. J. Vernon; *m.* Fanny Zelig Hill, *d.* of Major Hill, of Wellingborough, 1890; until he succeeded his uncle, the second baron, in 1900, he had a most varied and adventurous career; was originally intended for the Army, but failed to pass his examination for Sandhurst, and joined Royal Artillery as a private; bought himself out after eight months' service, and joined the Bancrofts at Haymarket, appearing as Captain Sebright in "The Overland Route"; made his way to second leads, and then decided to visit America, and threw up his engagement; maintained himself for some time as a waiter in a low-class restaurant in the Bowery, New York, and then became a working nurseryman in North Carolina, and then a steward on a passenger boat; toured the United States with a fit-up company; returned to England, and played lead with Frank Hill in "Diplomacy"; toured his own company for a year; after his marriage, 1890, went into business as a nurseryman at Higham Ferrers, and invented the "P.V." tomato; business proved a failure, and he returned to sea as steward on an Irish packet, and several other vessels; is the only peer who actually earned his living for a considerable period as a working actor; owns about 4,500 acres, and returns himself in *Who's Who* as "a member of the dramatic profession." *Address*: Lonndimar House, Oundle, Northants; Farming Woods, Thrapstone, Northants. (*Clubs*: National Liberal, &c.)

MEUX, Lady (*née* Valerie Langdon; stage name, Valerie Reece); *d.* of Charles Langdon; *m.* Henry Bruce Meux (heir to Sir Henry Meux, 2nd baronet, and principal proprietor of Meux's Brewery), November, 1878; appeared in burlesque and various other of the lighter productions at several of the West End theatres; retired from the stage on her marriage, which, in view of the fact that the bridegroom was the heir to a fortune estimated at something like three millions

sterling, was nothing short of a society sensation; her husband, on succeeding to the baronetcy, on the death of his father, 1883, at once settled £20,000 a year upon her; on his death, in December, 1899 (without issue), hers was the only name mentioned in his will, and she inherited everything he had possessed, including some 15,000 acres of land (mostly in Wiltshire), a substantial interest in Meux's Brewery, an estate in Herts, houses in Park Lane and Paris, and some priceless jewels; resides mostly at Theobald's Park, Waltham Cross, her Herts estate; has devoted herself largely to facilitating the training and education of promising aspirants to the stage, and in many ways deserves the respect of the profession for her liberal but unostentatious charities. *Address*: 41, Park Lane, W.; Sheen House, East Sheen, Surrey; Theobald's Park, Waltham Cross, Herts; Dauntsey Manor House, Chippenham, Wilts.

MONCKTON, Lady, see page 343.

ORKNEY, Countess of (*née* Constance Gilchrist; stage name, Connie Gilchrist); *d.* of the late David Gilchrist; *m.* Edmond Walter FitzMaurice, seventh Earl of Orkney, 1892; was a bright particular star at the old Gaiety Theatre in the early 'eighties, under the management of the late John Hollingshead, and was especially famed for her dancing; when at the height of her career she formed the subject of Lord Chief Justice Coleridge's classical query, "Who is Miss Connie Gilchrist?" which ranks as the finest example of judicial "ignorance" extant; retired from the stage and was married, several years later, to Lord Orkney (1892), the bride being given away by the late Duke of Beaufort; their only child, the Lady Mary Constance Hamilton FitzMaurice, was born on February 26th, 1903, and is the heiress to the earldom, as the title, failing male issue, descends in the female line; goes little into society, preferring a quiet life with her husband, at one or the other of their country residences. *Address*: The Tythe House, Stewkley, Bucks; Glanmore, Templemore, Tipperary, Ireland.

ROBINSON, Anna (see Rosslyn, Lady), page 291.

ROSSLYN, Earl of, see page 296.

VERNON, Percy (see Lyveden, Lord).

YARMOUTH, Earl of (stage name, Eric Hope); *c.s.* and heir of sixth Marquess of Hertford; *b.* October 20th, 1871; *m.* Alice Thaw, of Pittsburg, U.S.A., 1903; was intended for the Army, and at one time held a commission in the militia battalion of the Black Watch; went to Australia to seek his fortune, 1895, and after many ups and downs, found himself cultivating mangoes, which he gathered, packed, and despatched with his own hands, being often entirely alone on his station for weeks at a time; is an excellent singer and a particularly clever dancer; took a great interest in "amateur theatricals" from boyhood; during 1902 was for some months engaged as an actor in New York, under Charles Frohman, appearing in "Wheels Within Wheels," and other plays; was awarded damages in an action for libel which he brought against one of the New York newspapers, by which his career had been adversely criticised; has not appeared on the professional stage since his marriage. *Address*: Park Hall, Evesham.

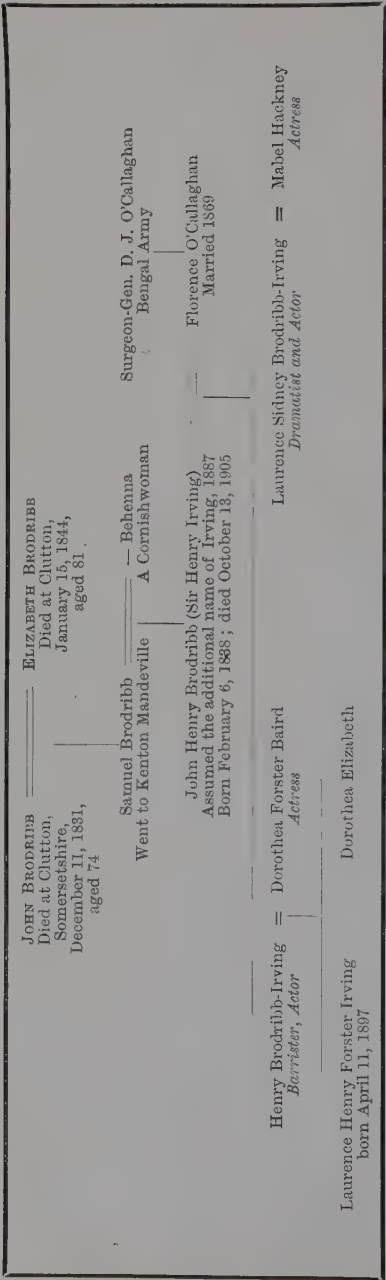
YOHE, May (Mary Augusta Yohe), actress and vocalist; *b.* in Pennsylvania, U.S.A.; *d.* of William Yohe, hotel-keeper; *m.* (1) Lord Henry Francis Pelham Clinton-Hope (brother and heir-presumptive to the Duke of Newcastle), 1894 (marriage dissolved, 1902), and (2) Major Strong, of the United States Army, 1903; was for some years a favourite actress in such go-as-you-please productions as "Little Christopher Columbus," "The Lady Slavey," and "The Magic Opal," which enjoyed great popularity at Avenue, Lyric, and other houses in the early 'nineties; returned to America, and subsequently for some time resided in Japan; reappeared in London, 1905, when she fulfilled a short engagement at Tivoli. *Address*: *c/o* *The Stage*, or *Era*.

FOOTLIGHT FAMILIES

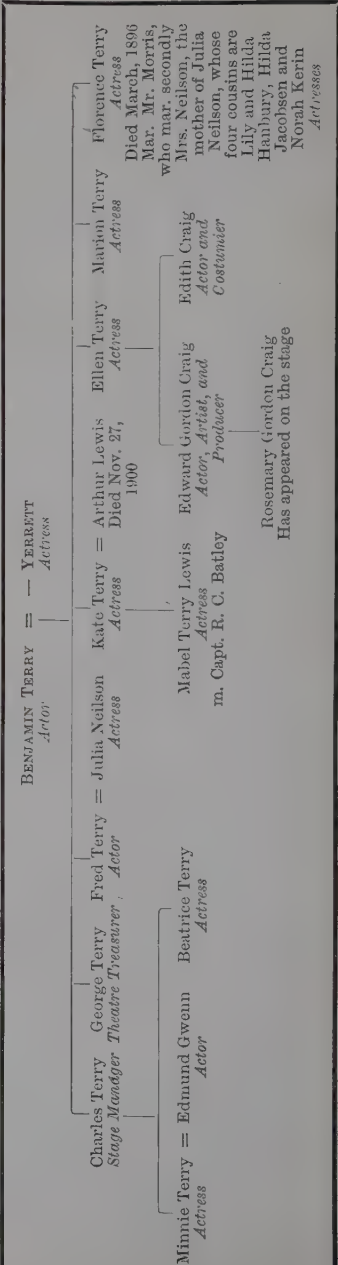
If the drama has founded no dynasties comparable with some of those in other professions, the fascination of the footlights has been strong enough to group certain families together in a way which suggests many ideas for the student of heredity. This is rather remarkable, for while it is natural on the one hand that the player's children should follow his art, in many instances the strongest impediments are placed in the way.

A minute knowledge of the origins of actors—which is extremely difficult to acquire, especially in view of changes of surname—would show many ramifications of footlight families. A few of the better known families have been chosen here by way of example. Most of them originally appeared in the pages of *The Tatler*, and the idea therein suggested has since been copied by *The Theatre* of New York.

J. M. BULLOCH.



THE IRVINGS



THE TERRY FAMILY

— RUDGE (Birmingham) —
 Loffy Lind *Actress* — Millie Hylton *Variety Artist* — Lydia Flopp *Actress* — Fanny Dango *Actress* — Adelaide Astor = George Grossmith *Dramatist and Actor* — Lawrence Grossmith = Coralie Blythe *Actress*
 — George Grossmith *Journalist and Lecturer* — Dr. Palfrey
 — George Grossmith *Born 1847 Actor, Author, and Entertainer* — Weedon Grossmith = May Palfrey *Actress*
 — Author, Actor, and Artist

THE GROSSMITHS

JAMES ROBERTSON (1723-95)
Actor. Came from Perth

Thomas Robertson
Actor and Manager

James Robertson
Actor. Married an actor's stepdaughter

William Robertson = Margaretta Marinus
Actress

T. W. Robertson *Dramatist* (1829-71) — Burton *Actress* — Fred. Crewe *Actor* (1846-79) — Edward Shafto *Actor* (1844-71) — Fanny Robertson *Actress* (1830-91) — Madge Robertson *Actress* — W. H. Kendal *Actor*
 — T. W. Robertson *Actor* (1858-95) — Maud Robertson *Actress* — Dorington *Actor* — Harold Grimston *Pianist* — Dorothy Grimston *Actress* — B. A. Meyer *Manager*
 — Leslie Crotty = Georgina Burns *Singer* — Cora Stuart *Actress*

THE ROBERTSONS AND KENDALS

ROGER KEMBLE
(1721-1802)
Actor

== SARAH WARD
His manager's daughter
Actress

John Philip Kemble
Actor (1757-1823)
m. Priscilla Breton
Actress (1756-1845)

Stephen Kemble
Actor (1759-1822)
m. Miss Satchell
Actress (1763-1841)

Charles Kemble = - de Camp
Actress (1774-1838)

Henry Kemble
Actor

Sarah Kemble
(Mrs. Siddons)
Actress (1735-1831)
m. W. Siddons
Actor

Frances
Actress (Mrs. Twiss)
Whitlock

Elizabeth Ann
Actress (Mrs. Whitlock)

Henry Stephen Kemble
Actor (1789-1836)

John Mitchell
Kemble
Historian (1807-57)

Henry Kemble
In the Army

Adelaide
(1814-79)
Singer and Author

Fanny Kemble
(1809-93)
Actress and Author

Henry Siddons = Harriet Murray
Actor (1774-1815) *Actress* (1783-1844)

William Henry
Murray
Actor (1790-1852)

Charles Santley = Gertrude Kemble
Baritone Died 1882 *Actor* (b. 1848)

Michael Santley
Actor

THE KEMBLE

Playwright
Dr. Jack

EDWARD HENRY MOORE (1830-1904)
County Analyst, Brighton

H. V. = Eva
Esmond Moore
Actor and Actress

Jessie = Cairns
Moore James
Actress

Bertha = Frank
Moore Huth
Singer

Decima
Moore
Actress

= { (1) Capt. C. A. Walker-Leigh
(2) Major G. F. Guggisberg, R.E.

Major William Walker (b. 1824)
Assumed the name of Leigh 1873

Capt. A. H. C. Walker-Leigh
Married Florence Lloyd
Actress

THE MOORES

WILLIAM FARREN (I.)
Actor (died 1819)

Percy Farren
Actor

William Farren (II.) = Mrs. Faucit
Actor (1786-1861) | *Actress* (1817-57)

Henry Farren
Actor (1826-60)

Robert Soutar
Journalist

William Farren (III.)
Actor

Florence Farren
Actress

Nellie Farren = Robert Soutar
Actress | *Actor*
Died April 28, 1904

William Farren (IV.)
Actor

Farren Soutar
Actor

THE FARRENS

Thomas Dermot
(Irish family)
California

JOHN FORBES ROBERTSON
Act Critic

FRANCIS COLT
Married 1850

Born Aberdeen, 1822; died 1903

Nat Goodwin = Maxine Elliott
Actor | *Actress*

Gertrude Elliott = Johnston Forbes
Actress | *Actor*
Robertson

Ian Robertson = Gertrude Knight
Actor | *Daughter of*
Joseph Knight

Norman Forbes
Actor

Leonard Eric Frances Daisy
Violinist Artist Novelist | *Musician*
(Mrs. Harrod)

Beatrice Forbes Robertson
Actress

THE FORBES-ROBERTSONS

JULIUS BEERBOHM

Herbert Beerbohm Tree = Maud Holt
Actor and Manager *Actress*
 Born 1853

Viola Tree
Actress

Max Beerbohm
Dramatic Critic
Playwright

Constance Beerbohm
Writer

THE BEERBOHM TREES

Admiral Witchett Colonel Witchett

Henry Bateman (Baltimore)
 Married a strict Methodist

Hezekiah Linthicum Bateman = Sidney Frances Cowell
Actor-Manager (1812-75) *Actress* (1823-81)

Richmond *Actor* (dead)

Harold *Journalist* (dead)

Kate Bateman = George Crowe
Actress *Manager*

Sidney Crowe = Harrison Hunter
Actress *Actor*

Leah Hunter
 She impersonated Lady Teazle
 in the quarrel scene at
 Chelsea in 1899

Frances Sheppard = "Joe" Cowell = "Sam" Cowell
Actress (1792-1863) *Comic singer* (1820-64)

Adrian Murray = Maria Murray
Actress

Sir John Murray
 of Broughton
 Bonnie Prince Charlie's
 secretary

Charles Murray
Actor (1754-1821)

Harriet Murray = Henry Siddons
Actress (1783-1844) *Actor* (1774-1815)

Roger Kemble
Actor (1721-1802)

Mrs. Siddons
Actress (1753-1831)

Isabella Bateman
Actress

Virginia Bateman = Edward Compton
Actress *Actor*

Joined a sisterhood

THE BATEMANS

<p>"Bath," Montague <i>A famous Low Comedian</i></p>		<p>JOHN MACKENZIE Descended from the Mackenzies of Kinfaul; wrote a book on Calvin</p>		<p>ELIZABETH SYMONDS, sister of Dr. John Addington Symonds Daughter of Dr. Symonds, Oxford There were five generations of doctors in her family</p>	
Emmeline Montague = Charles Mackenzie <i>Actress</i> ("Henry Compton")		George Critchett <i>Surgeon</i>	Stephen Mackenzie <i>Surgeon</i>	John Addington Symonds <i>Man of Letters</i> (1840-98)	
C. G. Compton <i>Manager and Novelist</i>	Henry <i>Actor</i>	Edward <i>Actor</i>	Percy <i>Actor</i>	Otway <i>Actor</i>	Sydney <i>Actor</i>
	m. Virginia Bateman <i>Actress</i>	m. Geraldine Oliffe <i>Actress</i>	Katherine = R. C. Carton <i>Actress</i>	G. A. Critchett <i>Oculist</i>	Sir Morell Mackenzie <i>Throat Specialist</i>
	Miss Mackenzie, <i>Actress</i> , Made her <i>début</i> 1904.	Noel Compton, Appeared in <i>Heard at the Telephone</i> , March, 1902.			H. H. Morell <i>Theatrical Manager</i>
					Margaret Symonds <i>Author</i>

THE COMPTONS

BARNABAS BROUGH, *Dramatist*

<p>Robert Barnabas Brough = Elizabeth Romer = J. R. Gibson <i>Dramatist</i> (1828-00) <i>Actress</i> <i>Actor</i> (now dead)</p>		<p>Anne Romer = William Brough <i>Singer</i> <i>Dramatist</i></p>		<p>J. C. Brough <i>Writer</i></p>		<p>Lionel Brough <i>Actor</i></p>	
<p>Florence = Robert Trevelyan <i>Actress</i> <i>Manager</i></p>	<p>Fanny Brough <i>Actress</i></p>	<p>Brenda = Jones Gibson <i>Actress</i></p>	<p>Ernest = Lilian Hendrie <i>Actress</i> <i>Actor</i></p>	<p>Ethel = E. Lyall Swete <i>Actress</i> <i>Actor</i></p>	<p>Mary Brough <i>Actress</i></p>	<p>Percy Brough <i>Actor</i></p>	<p>Sydney = Lizzie Webster <i>Actor</i> <i>Actress</i></p>

THE BROUGHS

— WEBSTER (in the Army)
Came from Bath

Benjamin Webster
Actor, 1819-82

Benjamin Webster
Barrister and Dramatist

Annie = A. E. George
Webster *Actress*

Lizzie = Sydney Brough
Webster *Actress*

William Webster
Solicitor

John Webster
Actor

Benjamin = May Whitty
Webster *Actor*

Harriet Webster =
m. 1862, d. 1897

Lord Burnham
of the *Daily Telegraph*

Hon. Harry = Olive
Webster Lawson de Bathe

Hugo = Mrs. Langtry
de Bathe *Actress*

Frederick Webster
Stage Manager (d. 1878)

THE WEBSTERS

Richard Walker, M.P.
Died 1851

Major William Walker (b. 1824)
Assumed additional name of Leigh, 1873

Capt. C. A. Walker-
Leigh
m. Decima Moore
Soldier and Actor
Actress

Florence
Lloyd *Actress*

Violet
Lloyd *Actress*

Ellen Hodges
m. S. Lloyd

William Hodges = Anne Brougham = — Brougham

Mary Brougham
m. — Thompson

Violet Cameron
Actress

Edward Hodges = Eliza Thompson = — Thompson

J. C. Tilbury = Lydia Thompson = Alexander Henderson
Actress *Manager*

Zeffie Tilbury = Arthur Lewis
Actress *Actor*

FRED WRIGHT = MISS FRANCIS
Actor Actress

Fred Wright
Actor

Huntley Wright
Actor

Bertie Wright
Actor

Haidee Wright
Actress and Writer

Marie Wright
Actress

THE WRIGHTS

CAPTAIN BOURCHIER
8th Hussars

REV. R. IL. BARNES
Prebendary, Esher Cathedral

DION BOUCICAULT = AGNES KELLY ROBERTSON
Dramatist and Actor Actress
(1822-90) Born in Edinburgh, 1823

Arthur Bouchier = Violet Vanbrugh
Actor

Angela
Violinist
Married

Irene Vanbrugh = Dion Boucicault
Actress Actor

Aubrey Boucicault
Actor

Nina Boucicault = E. H. Kelly
Actress Actor

Sir Hugh Barnes

THE BOUCICAULTS

CHARLES ALEXANDER CALVERT = ADELAIDE BIDDLES ("Mrs. Calvert")
Actor Actress (1828-79)

Leonard Calvert
Actor

William Calvert = Clara Cowper
Actor Actress

Louis Calvert = Rose Roberts
Actor Actress

Alexander Calvert = Margaret Montrose
Actor Actress

Cecil Calvert
Actor

THE CALVERTS

PLAYS PRODUCED AT LONDON THEATRES

BETWEEN AUTUMN, 1904, AND MARCH 3RD, 1906

(with dates of first performance and withdrawal),^a

together with

A LIST OF PROVINCIAL PRODUCTIONS

BETWEEN DECEMBER 1ST, 1904, AND DECEMBER 31ST, 1905

For productions at German Theatre (Great Queen Street), see page 404; for plays produced at French Theatre (New Royalty), see page 405

Where no year is named, the date should be understood as during 1905

- "Abandoned Woman, An," five-act drama, by Miles Wallerton and Francis Gilbert; Palace, Newcastle-on-Tyne, March 6th.
- "A.D. 5005," musical comedy, lyrics by Tom Heffernan, music by C. W. Nightingale; copyrighted, Royal, Ryde (*matinée*), August 18th.
- "Admiral's Lady, The," play in three acts and prologue, by Arthur Shirley; Brixton (Mrs. Lewis Waller), February 22nd.
- "Adrienne Lecouvreur," drama in five acts and six tableaux, by Sarah Bernhardt; Coronet (Sarah Bernhardt's season), June 27th.
- "Adventures of Moll, The," three-act musical comedy, by Frank Barrett, Percy French, and J. A. Robertson; Prince's, Manchester, June 14th.
- "Adventurer, The," three-act comedy, by Kinsey Peile; Gaiety, Hastings, July 10th.
- "Afterthoughts," one-act playlet, by A. E. Drinkwater; first time in London, Coronet, November 22nd.
- "Agatha," three-act play by Mrs. Humphrey Ward and L. N. Parker; His Majesty's, March 7th.
- "Age of Innocence, The," comédietta, by Frank Fenn; copyrighted, Royalty, December 5th.
- "Alabaster Staircase, The," comedy in three acts, by Robert Marshall; Comedy (John Hare), February 21st; withdrawn, March 10th.
- "Alice," a new stage adaptation, by Nigel Playfair and Rosina Filippi of "Alice in Wonderland" and "Alice Through the Looking-Glass"; Court (*matinée*), May 29th.
- "Alice Sit-by-the-Fire," three-act play, by J. M. Barrie; Duke of York's, April 5th; withdrawn, July 28th.
- "Alice, Where Art Thou?" four-act drama, by Louie Neville Banwell; copyrighted, Jubilee Hall, Weymouth, March 2nd.
- "All-of-a-Sudden Peggy," comedy in three acts, by Ernest Denny; Duke of York's (Marie Tempest), February 27th.
- "Almost a Queen," one-act play, by A. Saintsbury; Shakespeare, Liverpool, September 11th.
- "Amosis," one-act French play; St. James's (*matinée*), July 3rd.
- "An American Citizen," comedy in four acts, by Madeleine Lucette Ryley; Shaftesbury (revival; Nat Goodwin's season), February 21st.
- "Andrea Chenier," opera, in four acts; book by Luigi Illica, music by Umberto Giordano; Covent Garden (first time in Italian), November 11th (by the San Carlo Opera Co.).
- "Angel Unawares, An," four-act comedy, by Robert Vernon Harcourt; Royal, Bournemouth, July 31st; first London production; Terry's (Fanny Brough's season);

- September 12th; last performance, September 23rd.
- "Angelo," drama in five acts, by Victor Hugo; Coronet (Sarah Bernhardt's season), June 19th.
- "An Old Jew," revised version (known as "Julius Sterne") in four acts; first presented in London at Coronet (*matinée*), November 22nd.
- "Anty Bligh," one-act play by G. Hamilton Moore; Great Queen Street (Mermaid Society), April 24th.
- "Aristocratic Noodle, An," one-act ventriloquial play, by Kennerley Sidney; Carlton, Saltley, April 18th.
- "As You Like It," revived (Wm. Mollison, St. James's, January, 9th, 1906 (*matinées*); evening bill, January 13th; withdrawn, January 27th, 1906.
- "Assignment, The," a three-act satire, by Hamilton Aide; New (*matinée*), December 7th.
- "At Evensong," one-act play by Fewlass Llewellyn; Gaiety, Hastings, February 27th.
- "Axis, The," three-act comedy, by Cyril Harcourt; Royal, Worthing, September 12th, 1904; Criterion, July 5th; withdrawn, July 21st.
- "Aylmer's Secret," one-act play, by Stephen Phillips; Adelphi (F. R. Benson), July 4th to July 18th.
- "Back to the Land," one-act play, by Andrew Wicks; Savoy, October 30th.
- "Bashful Temptress, The," sketch, by W. P. Sheen; Britannia, Hoxton, April 3rd.
- "Beast and the Beauty," four-act melodrama, by Walter Melville; Standard, October 9th.
- "Beatrice," three-act play, by Rosina Filippi; Court (*matinée*), May 29th.
- "Beaucaire, Monsieur." revived at Imperial, March 30th to April 15th; again revived, June 10th to July 21st.
- "Beauty and the Barge, The," farce, by W. W. Jacobs and Louis N. Parker; Haymarket, August 30th, 1904, to December 31st, 1904; transferred to New, January 2nd, 1905; withdrawn, March 11th, 1905.
- "Becket," four-act play, by Alfred Tennyson, revived Drury Lane (Becket, Henry Irving; Rosamund, Maud Fealy), April 29th; without prologue (with "Waterloo"), Drury Lane, June 5th.
- "Belinda," four-act play, adapted by Rosina Filippi from Rhoda Broughton's novel of the same title; Court (*matinée*), May 15th.
- "Belle of the West, The," musical comedy, by Harry B. Smith; copyrighted, Victoria Hall, Bayswater, August 28th.
- "Bells Across the Snow," four-act drama, by W. Bevan Robinson; Greenwich Theatre, January 2nd.
- "Ben," one-act play, by Arthur Shirley; Grand, Croydon, December 10th, 1904.
- "Ben," one-act play, by Blanche Eardley; copyrighted, St. James's (*matinée*), June 29th.
- "Beside the Bonnie Brier Bush," four-act play, adapted from Ian MacLaren's novel by James McArthur and Augustus Thomas; Shakespeare, Liverpool (William Mollison and Durward Lely), April 3rd; first London production, St. James's, December 27th, 1905; withdrawn from evening bill, January 12th, 1906.
- "Best of Her Sex," four-act drama, by W. A. Armour and Robert Cheval; copyrighted, County, Bedford, September 14th.
- "Betrayed, or What Men Call Love," four-act melodrama, by Cecil du Gué; first London production, Dalston, June 2nd.
- "Bird at the Neck, The," one-act play, by X. L.; Royal, Portsmouth, March 9th; first London production, King's, Hammersmith, March 22nd.
- "Blackmailer, The," American-Irish drama, by Nellie Whitbread; Queen's, Dublin, January 9th.
- "Blacksmith's Dream, The," scene; copyrighted, Royal, Norwich, January 7th.
- "Blanchard Diamonds, The," drama, by C. H. Pierson and R. P. Oglesby; copyrighted, Avenue, Sunderland, November 8th, 1904; Grand, Hull, February 13th, 1905.

- "Bluebell," new version of "Blue Bell in Fairyland," by Seymour Hicks (originally produced at Vaudeville, December 18th, 1901); Aldwych (opening of the theatre), December 23rd, 1905; withdrawn, March 3rd, 1906.
- "Blue Moon, The," two-act musical play, book by Harold Ellis, music by Howard Talbot and Paul Rubens; originally produced at Opera House, Northampton, February 29th, 1904; first London production, Lyric, W., August 28th, 1905; withdrawn, February 24th, 1906.
- "Borrowed Uncle, The," fairy comedietta, by Tom Gallon and Leon M. Lion; Borough, Stratford, E., February 13th.
- "Branded Woman, The," melodrama, in four acts, by F. Wybert Clive; Gaiety, Burnley, August 7th.
- "Breed of the Treshams, The," four-act drama, by John Rutherford; Kennington, December 7th, 1904; revived Lyric (Martin Harvey's season), June 3rd; withdrawn, July 22nd.
- "Brigadier Gerard," romantic comedy in four acts, by Arthur Conan Doyle; Imperial, March 3rd.
- "Broadway Belles, The," two-act musical farce, by John Lacklands; County Theatre, Kingston, June 5th.
- "Brooke of Brasenose," three-act costume play, by Neville Doone and T. R. F. Coales; Criterion (*matinée*), June 8th.
- "Brother Officers " (revised edition), Garrick, May 9th, 1905; revived, January 22nd, 1906.
- "Brother's Portrait, A," one-act play by Ernest Norris and Fewlass Llewellyn; Elephant and Castle, April 3rd.
- "Building Fund, The," three-act comedy, by William Boyle-Abbey; Dublin, April 25th; St. George's Hall, W. (Irish Players), November 28th.
- "Business is Business," three-act drama, adapted by Sidney Grundy from the French of Octave Mirbeau; His Majesty's, May 13th, to July 8th.
- "By Whose Hand?" four-act drama; copyrighted Opera House, Harrogate, December 2nd.
- "Cabinet Minister, The," four-act farce, by A. W. Pinero; Haymarket (revival), June 1st, to July 15th.
- "Candida," comedy, by Geo. Bernard Shaw; Court, April 26th, 1904; revived, May 22nd, 1905, to June 10th, 1905.
- "Caprice, A," a translation from Alfred de Musset, by Ierne Fitzgerald; Bijou, Bayswater, December 16th.
- "Captain Drew on Leave," comedy in four acts, by Hubert Henry Davies; New (Sir Charles Wyndham and Mary Moore), October 24th to December 22nd, 1905; transferred to Wyndham's, January 1st, 1906.
- "Carrots," revived by Forbes Robertson, Scala (in front of "For the Crown"), October 10th.
- "Case of Arson, A," play, translated from the Dutch of Herman Heyermans, by Howard Pearcey; Royalty, February 11th; last performance April 18th.
- "Cash Box, The," one-act play, by T. S. D. Ballin; His Majesty's, Dundee, July 3rd.
- "Catch of the Season, The," musical comedy, by Seymour Hicks and Cosmo Hamilton; Vaudeville, September 9th, 1904; withdrawn, February 17th, 1906.
- "Charley's Aunt," revived at Comedy, December 5th, 1904, to February 4th, 1905; again revived at Terry's, December 26th, 1905, to January 20th, 1906.
- "Chevaleer, The," comedy, by Henri Arthur Jones; Garrick, August 27th, 1904; withdrawn, October 29th, 1904.
- "Chosen People, The," three-act drama, by Eugen Tschirikoff; produced by a Russian company at Avenue, January 21st to 28th.
- "Clarice," comedy in four acts, by William Gillette; Shakespeare, Liverpool, September 4th; first London production, Duke of York's, September 13th; last performance, October 14th.
- "Colonel's Heroic Sin, A," five-act musical drama by T. W. Taylor; copyrighted, Opera House, Blackpool, March 8th.

- "Comedie of Errors," revived, Terry's (Elizabethan Stage Society), December 10th.
- "Comedy and Tragedy," revival, Criterion, May 31st.
- "Comedy of Errors, The," revived by F. R. Benson, Adelphi, July 4th to 18th.
- "Coming Race, The," magical drama, by David Christie Murray and J. N. Maskelyne; St. George's Hall, January 1st.
- "Conqueror, The," romantic drama in four acts, by "R. E. Fyfe" (the Duchess of Sutherland); Scala (Forbes Robertson), September 23rd; last performance, October 7th.
- "Conspirators, The," "a dramatic novelty," by Louis Dudley; Foresters, Mile End, January 5th.
- "Convict on the Hearth, The," play in one act, by Frederick Fenn; Court (*matinée*), February 6th, 1906.
- "Correct Thing, The," one act play, by Alfred Sutro; Drury Lane (*matinée*), June 29th; curtain raiser before "Walls of Jericho," at Shaftesbury, November 4th.
- "Country Rose, A," three-act musical comedy, by Mrs. F. G. Kimberley, music by S. Jones; copyrighted, Royal, Leeds, November 1st.
- "Courage of Silence, The," four-act play, by the Hon. Mrs. Arthur Henniker; King's, Hammersmith, May 22nd.
- "Courier of Fortune, A," four-act drama, by Arthur W. Marchmont and Ralph Stuart; copyrighted, Royal, Bath, March 30th.
- "Creole, The," one-act play, by Louis Napoleon Parker; Haymarket (Napoleon, Cyril Maude; Hortense, Jessie Bateman), May 6th.
- "Cripple Creek, At," four-act American drama, by Hal Reid; produced by Ida Molesworth and Mark Blow, Royal, Dover, January 5th; first London production, Borough, Stratford, March 13th.
- "Critic, The," play, by R. B. Sheridan; Great Queen Street (Mermaid Society), April 24th.
- "Cruise to Carnoustie, A," musical comedy in five scenes, by Gilbert Payne and Frank Percival, music by Signor de Gabrielle; Empire, Dundee, July 24th.
- "Cupid's Ally," one-act comedy, by Drummond Roche; Gaiety, Dublin, June 5th.
- "Curing the Doctor," farcical sketch, by J. H. Darnley; Walsingham Club, W., February 26th.
- "Curse of Her Love, The," four-act drama, by Wm. Hibbert; Theatre Royal, Croydon, May 22nd.
- "Curse of the Country, The," four-act drama, by Arthur Shirley; Elephant and Castle, May 22nd.
- "Dancer, The," one act, by H. C. M. Hardinge; Court, March 20th.
- "Dangers of a Great City, The," melodrama in four acts, by Oliver North; Colosseum, Oldham, September 18th.
- "Daniel Dibsey," three-act farcical comedy, by George Blagrove; Albert Hall, May 1st.
- "Dean's Dilemma, The," comedietta, by Albert J. Dearden; Garrick, January 25th, 1906.
- "De Lancy," play, by Augustus Thomas; copyrighted, Vaudeville, September 4th.
- "Designers, The," three-act farcical comedy, by Fritz Zorn; Opera House, Torquay, February 6th; first London production, Brixton, February 13th.
- "Desperate Lover, The," one-act comedy, by Henry Alexander; Gaiety, Dublin, May 12th.
- "Destroyer of Men, A," four-act drama, by Sydney Spenser and Clarence Burnette; Royal, Edmonton, October 2nd.
- "Dick Goodman's Redemption," one-act drama, by J. E. Tomlinson; Royal, Goole, December 26th.
- "Dick Hope," three-act play, by Ernest Hendrie; Coronet, December 7th, 1903; St. James's (Kendals), September 16th, 1905; withdrawn, October 11th, 1905.
- "Dick's Sister," comedietta, by Norman McKinnel; first London production, Dalston (*matinée*), October 5th.
- "Dictator, The," three-act farce, by Richard Harding Davis; Comedy (Brooke Travers, William Collier; Lucy Sheridan, Marie Doro), May 3rd; withdrawn, July 15th.

- "Dictionary, The," four-act play, by Beatrice Harraden; copyrighted, Royal, Bournemouth (*matinée*), June 30th.
- "Diplomatists, The," two-act farce, by Sydney Grundy; Royalty, February 11th.
- "Dodo," three-act comedy, by E. F. Benson; Scala, Sunday, November 26th.
- "Dolly Dollars," musical comedy, by Harry B. Smith; copyrighted, Victoria Hall, Bayswater, August 26th.
- "Donna Marina," four-act play, by Charles Whitworth Wynne; copyrighted, Great Queen Street (*matinée*), October 5th.
- "Dragon's Tongue, The," two-act musical extravaganza, book by Peter Eland, music by Ralph Illingworth; Royal, Morecambe, April 20th.
- "Dragon Fly, The," four act play, by John Luther Long and Edward Childs Carpenter; copyrighted, Broadway, September 15th.
- "Dr. Faustus," revived by Elizabethan Stage Society; Terry's, December 10th, 1904.
- "Dr. Janet of Harley Street," four-act play, by S. Creagh Henry; Crystal Palace, March 4th.
- "Drunkard's Daughter, A," four act melodrama, by Clarence Burnette; Royal, Blythe, July 26th.
- "Dr. Wake's Patient," three-act comedy, by Gayer Mackay and Robert Orde (Edith Ostlere); Shakespeare, Liverpool, September 5th, 1904; Adelphi (Otho Stuart's season), September 5th; withdrawn, November 18th.
- "Dryad, The," drama, by Justin Huntley McCarthy; copyrighted, Margate, March 15th.
- "Du Barri," drama (prologue, three acts, and epilogue of three scenes), adapted from the French of Jean Richepin, by Christopher St. John; Savoy, March 18th; last performance, May 6th.
- "Du Barry," drama, adapted from the French, by Charles Brookfield; copyright performance, Savoy, January 13th.
- "Duffer, The," four-act comedy, by Weedon Grossmith; Comedy, August 21st; transferred to Terry's, September 25th; last performance, October 21st.
- "Dust Cloak, The," one-act play, by Octavia Kenmore; Grand, Leeds, November 13th.
- "Electra" (of Euripides), translated by Gilbert Murray; Court (Edith Wynne Matthison; Harcourt Williams), January 16th.
- "Earl and the Girl, The," musical comedy, by Seymour Hicks and Ivan Caryll; Adelphi, December, 10th, 1903; transferred to Lyric, September 12th, 1904; withdrawn, December 17th, 1904.
- "Eleanor," four-act play, by Mrs. Humphry Ward; Court, October 30th, 1902; revived June 29th.
- "Emperor's Legacy, An," historical drama (prologue and four acts), by Sara von Leer and G. G. Collingham; copyrighted, Shakespeare, Liverpool, April 19th.
- "Enchanted Hive, The," playlet, by David Devant; St. George's Hall, September 16th.
- "Enemy of the People, An," by Henrik Ibsen; revived His Majesty's, November 2nd; again revived January 18th to 20th, 1906.
- "Enthusiast, The," play, by Lewis Purcell; Clarence Place Hall, Belfast (Ulster Literary Theatre), May 4th.
- "Everybody's Secret," three-act comedy, adapted by Robert Marshall and L. N. Parker from "Le Secret de Polichinelle," by Pierre Wolff; Haymarket, March 14th; withdrawn May 27th.
- "Everyman," revived Shaftesbury, November 13th.
- "Elopement of Elsie, The," three-act farcical comedy, by Austin Fryers; Opera House, Harrogate, May 22nd.
- "Faddists, The," play in three scenes by Edith Balfour, Elizabeth Strode and J. Coudurier; St. James' (*matinée*), June 27th.
- "False Wife, A," four-act drama, by F. Marriott-Watson; Assembly Rooms, Pontefract, March 2nd; first London production, West London July 10th.

- "Fascinating Miss Kemp, The," light comedy, in three acts; Grand, Margate, November 7th, 1904; Crouch End, December 5th, 1904.
- "Fighting Her Fate, or a Maze of Mystery," melodrama in four acts, by Ernest E. Norris and Fewlass Llewellyn; Elephant and Castle, October 16th.
- "Figurehead, The," play in two scenes, by Major W. P. Drury; Royal, Plymouth, October 19th.
- "Finger of Fate, The," burlesque drama, by Charles Brown and Captain Arthur Hill; Walsingham Club, January 15th.
- "Fiorella," one-act opera, music by Amherst Webber, words by Victorien Sardou and G. B. Ghensi; Waldorf, June 7th.
- "Firefly, The," play in a prologue and three acts, by Wm. Toynbee; produced by The Pioneers (Sunday performance), Scala, December 17th.
- "First Franciscans, The," St. George's Hall, April 5th.
- "For Better or Worse," four-act melodrama, by W. P. Sheen; copyrighted, Shakespeare, Clapham Junction (*matinée*), August 11th; first production, Royal, Hyde, October 23rd.
- "Forget-Me-Not," revival, Savoy, (Mrs. Brown-Potter), October 15th, 1904, to November 12th, 1904.
- "For the Crown," revived by Forbes Robertson; Scala, October 10th, 1905; withdrawn, November 11th, 1906.
- "Fourchette and Co." (curtain raiser for "Charley's Aunt"), revived at Comedy, December 5th, 1904; Terry's, December 26th, 1905.
- "Four-Leaf Clover, A," four-act comedy, by Martha Morton; copyrighted, Savoy, September 30th.
- "From the Land of Silence," spiritualist play; New Theatre, Conselt, December 19th, 1904.
- "Freedom of Suzanne, The," adapted from the French by Cosmo Stuart; Criterion (Marie Tempest), November 15th, 1904; withdrawn April 5th, 1905.
- "From the Unseen World," four-act melodrama, by Creagh Henry; Borough, Stratford, July 3rd.
- "Garden of Lies, The," comedy drama, adapted by Sidney Grundy from the novel by Justus Miles Forman; St. James's, September 3rd, 1904, to November 17th, 1904.
- "Gayest of the Gay, The," four-act drama, by Arthur Shirley and Eric Hudson; Opera House, Workington; copyrighted, March 2nd; first production, Royal, Birkenhead, April 18th.
- "Gay Girl, A," musical play, book by Edgar Dereve, music by Guillaume Leone; Grand, Maidenhead, May 1st.
- "Gay Lord Vergy, The," three-act opera *bouffe*, by C. A. de Caillavett and Robert de Fleurs, music by Claude Terrasse; Apollo, September 30th; last performance, October 7th.
- "Geisha's Revenge, The," a Japanese play, in three acts; King's, Cardiff (by the Tokio Shing-Yengaki-Za Co.), June 26th.
- "Gentleman of England, A," four-act play, by Ernest Norris and Fewlass Llewellyn; Elephant and Castle, December 2nd, 1904.
- "Genuine Fellow Savages," scene, by J. O. Brant-Sero; Spa, Bridlington, March 7th.
- "Geoffrey Langdon's Wife," four-act drama, by Nita Rae; Queen's, Liverpool, December 18th.
- "Geoffrey Stirling," four-act play, adapted by Neville Lynn from Mrs. De Courcy Laffan's novel of the same title; Grand, Fulham, July 3rd.
- "Gilded Fool, A," comedy, in four acts, by Henry Guy Carleton; Shaftesbury (Nat Goodwin; Jessie Bateman), February 10th, 1906; withdrawn, February 21st.
- "Gipsy Girl, The," two-act comedy opera, by Claude Arundale; Shakespeare, Liverpool, May 15th.
- "Girl's False Step, A," four-act drama, by Harold Whyte; King's, Hoxton, January 30th.
- "Girl of the Golden West, The," four-act play by David Belasco; copyrighted, Elephant and Castle, September 29th.
- "Goblin of the Sea, The," pantomime, Britannia, December 26th, 1904.
- "Great Awakening, The," four-act drama, by Maud Hildyard and Rus-

- sell Vaun; copyrighted, Lyceum, Sheffield, April 5th; Royal, Scarborough, July 17th; first London performance, Pavilion, Mile End, December 4th.
- "Great Friends," three-act comedy, by G. S. Street; Stage Society, at Court, January 29th.
- "Golden Girl, The," two-act musical comedy, book by Basil Hood, music by Hamish MacCunn; Prince of Wales's, Birmingham (Cecil Beryl), August 5th.
- "Golden Light, The," play, by G. Deering; Savoy (Mrs. Brown-Potter), September 29th, 1904; withdrawn, October 1st, 1904.
- "Golden Kite, The," one-act Japanese play, by Herbert Shelley; copyrighted, Bijou, Bayswater, W., March 8th.
- "Gwenevere," described as a Celtic music drama, in three acts, book by Ernest Rhyds, music by Vincent Thomas; Coronet, November 13th.
- "Hamlet," Town Hall, Oxford (without scenery, by Beerbohm Tree), March 13th; His Majesty's (without scenery), March 24th; Adelphi (H. B. Irving), April 4th to June 3rd; Lyric (Martin Harvey as Hamlet; Miss N. de Silva as Ophelia; Stephen Phillips as The Ghost), May 22nd to June 2nd.
- "Hand of Destiny, The," four-act drama, by D. V. Buckingham; St. Julian's Hall, Guernsey, August 23rd.
- "Hands of Sin, The," drama, by S. Lewis-Ransom and H. A. Saintsbury; Exchange Hall, Wellingborough, December 26th.
- "Happiest Day of His Life, The," one-act play, by W. F. Downing; first London production, Brixton, February 13th.
- "Happy Medium A," comedietta by Arthur Shirley; New (*matinée*), November 2nd.
- "Harlequin King, The," a masquerade in four acts, adapted from the German of Rudolph Lothar by Louis N. Parker and Selwyn Brinton; Imperial (Lewis Waller; Evelyn Millard), January 3rd, 1906; withdrawn, February 27th.
- "Hari Kari, The," Japanese play; Savoy (Japanese company), October 2nd.
- "Hawthorne, U.S.A.," four-act play, by J. B. Fagan; Imperial (Lewis Waller and Evelyn Millard), May 27th; last performance, June 8th.
- "Hearts Adrift," four-act comedy drama by Langdon McCormick; Grand, Birmingham, February 20th; Grand, Fulham, February 27th.
- "Heart of Gold," Russo-Japanese drama, by Beatrix de Burgh and Lawrence Grant; Coronet, February 11th.
- "Henry V., King," Shakespearean play (four acts); revived by Lewis Waller, Imperial, January 21st to March 29th.
- "Her First False Step," drama (prologue and four acts), by Miles Wallerton and Francis Gilbert; copyrighted; Shakespeare, Clapham Junction, January 30th.
- "Her Lost Self," drama in four acts, by Nita Rae; Prince's, Portsmouth, December 18th.
- "Her Luck in London," four-act melo drama, by Charles Darrell; copyrighted, Grand, Blackpool (*matinée*), November 15th.
- "Hermit, The," comedietta, by Bertha Moore; Royalty (*matinée*), June 6th.
- "Hero and Heroine," absurdity in one act; Scala, December 17th.
- "Heroic Stubbs, The," "comedy of a Man with an Ideal" (four acts), by Henry Arthur Jones; Terry's (James Welch; Gertrude Kingston), January 24th, 1906; withdrawn, February 26th, 1906.
- "Her Own Way," four-act play by Clyde Fitch; Lyric (Maxine Elliott's season), April 25th to May 20th; transferred to Savoy, May 22nd; last performance, June 17th.
- "Hero of Trafalgar, The," dramatic spectacle in five tableaux, by W. P. Sheen; Alexandra Palace, October 21st (*matinée*).
- "His First Love," one-act play, by Annie Hughes; benefit *matinée* to H. B. Conway, Haymarket, May 18th.
- "His House in Order," comedy by Arthur W. Pinero; St. James's

- (Geo. Alexander; Irene Vanbrugh), February 1st, 1906.
- "His Majesty's Coastguards," sketch, by Edward Ranier; Palace, Bow, January 23rd.
- "His Majesty's Servant," costume play, by S. B. Elliott and M. Hosford; Imperial, October 6th, 1904; withdrawn January 19th, 1905.
- "Home from the Honeymoon," comedietta; copyrighted, Metropole, Glasgow (*matinée*), October 7th.
- "Hopkinson Mr.," three-act farce by R. C. Carton; Avenue, February 21st to March 11th; transferred to Wyndham's, March 13th to July 28th.
- "Housekeeper, The," three-act comedy, by Metcalfe Wood and Beatrice Heron-Maxwell; Prince of Wales's, Birmingham, November 29th, 1904; St. James's (Kendal's season), October 12th, 1905; withdrawn December 1st, 1905.
- "How de Figeac Came to Court," play in prologue and three acts, by Arthur Holmes-Gore and W. Scarth Dixon; copyrighted, King's, Glasgow (*matinée*), August 25th.
- "How He Lied to Her Husband," by George Bernard Shaw; Court (*matinée*), February 28th.
- "Human Hearts," four-act comedy drama, by Hal Reid; Kennington, June 5th.
- "Humorous Proposal, A," musical playlet, by E. A. Rose and W. Melville; Alhambra, Sandgate, October 23rd.
- "Indecision of Mr. Kingsbury, The," four-act comedy, adapted by Cosmo Gordon Lennox from "L'Irresolu," by Georges Berr; Haymarket, December 6th.
- "I Pagliacci" and "Il Maestro di Capello," Waldorf (opening performance), May 22nd.
- "Impertinence of Nancy, The," three-act play, by Roland Bottomley; Queen's Gate Hall, January 26th.
- "In Holy Russia," four-act drama, by Lilian Clare Cassidy; copyrighted, Prince of Wales', Salford, March 15th; Prince's, Preston, May 29th.
- "In the Hospital," play, by Arthur Schnitzler (translated by Christopher Horne); Court (*matinée*), February 28th.
- "In the King's Name," romantic drama, by Charles Rogers; King's, Hammersmith, March 27th.
- "In the King's Navy," four-act drama, by Gilbert Heron; copyrighted, Alexandra, Greenock, September 23rd.
- "Irish Dragoon, The," drama in four acts, by J. W. Whitbread; Queen's, Dublin, December 26th.
- "Jasper Bright, 'By Special Appointment,'" three-act play, adapted from the German by Arthur Sturges; Pleasure Gardens, Folkestone (Jasper Bright, Henri de Vries), May 1st; first London production, Avenue, May 6th; last performance, May 13th.
- "Jevan, the Prodigal Son," four-act romantic play, by Alfred Calmour; Queen's, Manchester, October 30th.
- "Jimmy's Mother," one-act play, by Hope Merrick (Mrs. Leonard Merrick); Scala (Stage Society), November 26th.
- "John Bull's Other Island," comedy, by George Bernard Shaw; Court, November 1st, 1904; revived, Court (*matinée*), February 7th; evening bill, May 1st to May 20th; again revived, evening bill, September 11th.
- "John Chilcote, M.P.," four-act play, adapted from Katherine Cecil Thurston's novel by E. Temple Thurston; St. James's (Chilcote, George Alexander; Mrs. Chilcote, Miriam Clements), May 1st; withdrawn June 9th.
- "Julius Cæsar," revived at His Majesty's, April 29th.
- "Jury of Fate, The," drama, in seven tableaux, by C. M. S. McLellan; Shaftesbury (H. B. Irving; Lillah McCarthy), January 2nd, 1906; withdrawn January 26th, 1906.
- "Julius Sterne," revised version, in four acts, of Sidney Grundy's play, "An Old Jew"; Coronet, November 22nd.
- "Kipper, The," duologue, by Bertha Moore; Royalty (*matinée*), June 6th.

- "Kissing Cup's Race," four-act drama, by Campbell Rae Brown; Grand, Glasgow, April 14th.
- "Knights of the Road, The," operetta, by Henry A. Lytton and A. C. Mackenzie; Palace, W., February 27th.
- "L'Abbé Constantin," three-act comedy, by Hector Cremieux and Pierre Decourcelle; Shaftesbury (Coquelin's season), June 7th.
- "Labyrinth, The," see "Le Dédale."
- "Lady Ben," four-act comedy, by Geo. P. Bancroft; Comedy, March 28th; last performance (five nights), April 1st.
- "Lady Dentist, The," three-act farce, by Leopold Montague and Alban Atwood; Broadway, April 10th.
- "Lady Featherbrain," three-act comedy, by Mrs. George Corbett; Queen's Gate Hall, February 23rd.
- "Lady from London, The," farce in two acts, by Cyril Depon; Court, Warrington, December 4th.
- "Ladyland," musical comedy, by Eustace Ponsonby and F. Lambert; Avenue, December 13th, 1904; withdrawn December 27th, 1904.
- "Lady Inger of Ostrat," five-act play, by Hendrik Ibsen; Scala (Stage Society), February 4th.
- "Lady Madcap," musical comedy, by Newnham-Davis and Paul Rubens; Prince of Wales's, December 17th, 1904; withdrawn November 25th, 1905.
- "Lady Marjorie's Wager," one-act play, by A. Demain Grange; Marlborough, April 25th.
- "Lady of Leeds, The," three-act farcical romance, by Robert Marshall; Wyndham's, February 9th; last performance, March 11th.
- "Lady Windermere's Fan," revived, St. James's, November 19th, 1904, to February 11th, 1905.
- "L'Age d'aimer," four-act play, by Pierre Wolff; Terry's (Mdm. Réjane's season), June 5th.
- "Land, The," three-act play, by Padraic Colum; St. George's Hall (Irish Players), November 28th.
- "La Main," revived, Waldorf, October 25th.
- "La Passerelle," revived Terry's (Réjane), June 26th.
- "La Petite Marquise," comedy, by Meilhac and Halévy, Terry's (Réjane), June 7th.
- "La Seconde Moglie," Italian version of "The Second Mrs. Tanqueray"; Waldorf (Duse's season), May 23rd, 1904.
- "Last Post, The," one-act play, by George Unwin; Marlborough, June 12th.
- "Last Wager, The," one-act comedy, by William Felton; Cancer Hospital, Brompton, November 23rd.
- "La Zulma," four-act drama, by Paul Kester; Royal, South Shields, June 5th.
- "Leah Kleschna," five-act play, by C. M. S. McLellan; New (Paul Sylvaïne, Leonard Boyne; Kleschna, Charles Warner; Leah Kleschna, Lena Ashwell), May 2nd; withdrawn, October 21st.
- "L'Ecuylère," comedy in one act, by Emile Pohl; Terry's (Mdm. Réjane's season), June 7th.
- "Le Dédale" (afterwards known as "The Labyrinth," in America and Canada), four-act play, adapted from the French of Paul Hervieu, by W. L. Courtney; copyrighted, Comedy, September 21st.
- "L'Hirondelle," comedy (in three acts and four tableaux), by Dario Nicodemus; Terry's (Mdm. Réjane's season), June 8th.
- "L'Idole Brisée," wordless play (three scenes), by Percival Sykes; Collins's, Islington, January 2nd.
- "Life of Dora Thorne, The," four-act drama, by Lem. B. Parker; copyrighted, Royal, Lincoln, November 17th.
- "Lady Jane's Christmas Party," one-act play, by Tom Gallon; Garrick (*matinées*), December 21st, 1904.
- "Life's Measure," morality play, by Nugent Monck; Bijou, Bayswater (English Drama Society), June 8th.
- "Life's Sweetest Sins," four-act play, by W. A. Brabner; Lyceum, Eccles, January 25th, 1904; first London production, Royal, Stratford, April 3rd.

- "Life of a Showman, The," four-act drama, by Charles Darrell and George Testa Santo; first London production, West London, June 12th.
- "Lights Out," drama in four acts, from the German play "Zapfenstreich," by Francis Adam Beyerlein; Waldorf, October 25th, 1905, to January 13th, 1906; transferred to Savoy, January 15th, 1906; withdrawn January 27th.
- "Lights Out," military one-act play, by Charles Clayton; copyrighted, Oddfellows' Hall, Crowborough, July 26th.
- "Like No Other Love," four-act play, by Mark Melford; Grand, Croydon, December 11th.
- "Little Black Sambo and Little White Barbara," two-act musical medley; Garrick, December 21st, 1904.
- "Little Bo-Peep," pantomime, book by Percy Milton and Milton Rosmer; Royal, Belfast, April 24th.
- "Little Breadwinner, The," four-act drama, by J. A. Campbell; Alexandra, Birmingham, December 11th.
- "Little Cherub, The," musical play, in three acts, book by Owen Hall, music by Ivan Caryll; Prince of Wales's, January 13th, 1906.
- "Little Cowherd of Slainge, The," play, by "Soesamb MacCathmhaoil" (Ulster Literary Theatre), Clarence Palace Hall, Belfast, May 4th.
- "Little Cripple, The," four-act drama, by George Beverley; copyrighted, Royal, Runcorn (*matinée*), July 24th.
- "Little Culprit, The," one-act play, by Alban Atwood and Russell Vaun; Broadway, April 10th.
- "Little Father of the Wilderness, The," one-act comedy, by Lloyd Osbourne and Austin Strong; Comedy (curtain raiser for "The Mountain Climber"), November 21st, 1905; withdrawn, February, 1906.
- "Little Michus, The," three-act musical play, adapted from the French of A. Vanloo and G. Duval, by Henry Hamilton, music by A. Massager, lyrics by Percy Greenbank; Daly's, April 29th.
- "Little More, The," three-act comedy, by H. C. M. Hardinge; Court, March 20th.
- "Little Stowaway, The," sketch; revival, Canterbury, March 27th.
- "Little Stranger, The," farcical comedy in three acts, by Michael Morton; Criterion, February 14th, 1906.
- "L'Oracolo," one-act music-drama (based upon "The Cat and the Cherub," by C. B. Fernald), translated from the Italian of Camillo Zanoni by Percy Pinkerton, music by Franco Leoni; Covent Garden, June 28th.
- "Lord Danby's Love Affair," four-act play, by Forbes Philips (Countess Stephanoff, Constance Collier), Royal Leamington, April 24th; first London production, Coronet, May 22nd.
- "Louis XI.," revived, Drury Lane (Irving's last season), June 26th.
- "Love of Sin, The," melodrama (prologue and three acts), by Harry Marlow and Fred Morgan; copyrighted, Elephant and Castle, May 18th; Empire, Southend, July 17th.
- "Love's Interlude," one-act drama, by Geo. D. Day; Bijou, Bayswater, December 16th.
- "Love That Women Desire, The," four-act drama, by G. Carlton Wallace; copyrighted, Queen's, Leeds, April 28th; Royal, Leigh, July 24th.
- "Lucky Durham," four-act play, by Wilson Barrett; Shakespeare, Liverpool, June 9th, 1904; first London production, King's, Hammersmith, August 28th.
- "Lucky Miss Dean," a little comedy in three acts, by Sidney Bowkett; Criterion (Ethel Irving's season), August 3rd; withdrawn, August 25th; revived, Haymarket, November 11th; withdrawn, December 2nd.
- "Madama Butterfly," opera in two acts, by Puccini; Covent Garden, July 10th.
- "Madame Sans-Gêne," revived, Terry's (Réjane), June 12th.
- "Maiden Queen, The," two-act comic opera, by Robert Buchanan and Charles Marlowe, music by Florian Pascal; copyrighted, Ladbroke Hall, April 5th.

- "Maid of France, A," drama, by Rev. Forbes Phillips; Royal, Great Yarmouth, July 10th.
- "Maid's Tragedy, The," revived, Royalty, December 4th, 1904.
- "Maisie," four-act play, by Fredk. Davenport and J. W. Boyling; Grand, Southampton, February 4th.
- "Major Barbara," "discussion" in three acts, by George Bernard Shaw; Court (*matinée*), November 28th; evening bill, January 1st, 1906; withdrawn, February 10th, 1906.
- "Maker of Men, A," one-act play, by Alfred Sutro; St. James's, January 27th.
- "Man and Superman," three-act play, by George Bernard Shaw; Court (*matinée*), May 23rd; evening bill, October 23rd; withdrawn, December 30th.
- "Man from Aden, The," sketch in three scenes, by Guy H. Inglis; Victoria Hall, W., May 6th.
- "Man's Love, A," three-act play, from the Dutch of Jan C. de Vos; Walsingham Club, March 27th.
- "Man of the Moment, The," adapted by A. Melvill from the four-act play "L'Adversaire," by Alfred Capus and Emmanuel Arene; St. James's (George Alexander and Mme. Le Bargy), June 13th; withdrawn, July 14th.
- "Man of the World, A," sketch, by Augustus Thomas; Royal, Cardiff, September 18th; Comedy, September 27th, 1905; withdrawn, November 11th, 1905.
- "Man's Shadow, A," revival, His Majesty's, March 25th to April 15th.
- "Man Who Was, The," adapted by F. Kinsey-Peile from Rudyard Kipling's story; revived, His Majesty's, January 18th to 20th, 1906.
- "Margot," three-act play, adapted by May Pardoe, from Daudet; Métropole, S.E., May 25th, 1903; Court, December 12th, 1904.
- "Marriage of Convenience, A," revived, Terry's (Muriel Godfrey Turner), November 2nd (*matinée*).
- "Master of Kingsgift," drama, by Mrs. Tom Kelly; Avenue, October 17th, 1904; withdrawn, October 28th, 1904.
- "Matches," duologue, by H. A. Moore; Palace, Manchester, January 28th.
- "Medea," tragedy (prologue and three acts), by T. W. Broadbent; copyrighted (*matinée*), New Theatre, Ealing, June 2nd.
- "Mehalah," drama, adapted by Mathe-son Lang and A. E. Anson from novel of same title, by Baring Gould; Grand, Croydon, June 12th.
- "Melia, 'Enry, and It," dramatic episode, by B. W. Findon; His Majesty's (Lionel Brough's benefit *matinée*), June 15th.
- "Merchant of Venice, The," revived by Arthur Bouchier, Garrick, October 11th, 1905; withdrawn, January 20th, 1906.
- "Merchant of Venice, The," Irving's last season at Drury Lane, May 22nd.
- "Merely Mary Ann," comedy, by I. Zangwill; Duke of York's, September 23rd, 1904; December 15th, 1904.
- "Message from Mars, A," revival, Avenue, June 19th to July 29th.
- "Midnight Wedding, The," four-act play, by Walter Howard; Grand Junction, Manchester, October 30th.
- "Midsummer Night's Dream, A," in four acts; Adelphi (Otho Stuart's season), November 25th.
- "Miss Hursey from Jersey," musical comedy; copyright, Athenæum, Lancaster, January 14th.
- "Miss Jack," three-act play; first London production (Mrs. Lewis Waller), Ealing, February 10th.
- "Miss Lancashire, Limited," two-act musical farce, by Sydney Sydney; Grand, Croydon, September 4th.
- "Miss Wingrove," two-act musical play, book by W. H. Risque, music by Howard Talbot; Strand, May 4th; last performance, May 13th.
- "Model of Propriety, A," musical comedietta, book by Tom Heffernan, music by Frederick Rosse; Avenue, May 6th.
- "Modern Adventuress," four-act drama, by Lingford Carson; Queen's, Keighley, December 26th, 1903; first

- London production, Royal, Stratford, August 21st.
- "Modern Martyr, A," four-act play, by James Stephenson, jun.; Prince of Wales's, Nuneaton, August 31st.
- "Mollentrave on Women," three-act play, by Alfred Sutro; St. James's, February 13th; last performance, April 15th.
- "Moll the Rogue," musical play in three acts; revived, Opera House, Cheltenham (Ada Reeve), September 27th.
- "Monkey's Paw, The," revival, Haymarket, March 4th.
- "Most Beautiful Woman in the World, The," four-act drama, by Geo. S. King; Metropole, Hoyland, September 25th.
- "Mountain Climber, The," three-act comedy, adapted from the German of Curt Kraatz by Cosmo Hamilton; Comedy (with Huntley Wright in title-*rôle*), November 21st, 1905; withdrawn, February 10th, 1906.
- "Mr. Popple of Ippleton," three-act comedy with music, book and music by Paul A. Rubens; Apollo, November 14th.
- "Mr. Smith," three-act comedy drama, by Walter Reynolds; Royal, Nottingham, February 27th; first London production, Camden, March 6th.
- "Mrs. Dering's Divorce," three-act comedy, by Percy Fendall; Camden, November 14th, 1904; Terry's (Mrs. Langtry), January 18th; last performance, February 11th.
- "Mrs. Grundy," four-act play, by Madeleine Lucette Ryley; Scala, November 16th; withdrawn, December 17th, 1905.
- "Mrs. L'Estrange," three-act play, by F. Kinsey Peile; Shaftesbury (*matinée*), May 22nd.
- "Much Ado About Nothing," Shakespearean comedy in three acts, produced by Beerbohm Tree (Miriam Clements as Hero), His Majesty's, January 24th; Viola Tree as Hero, February 10th; withdrawn, March 25th, 1905.
- "My First Patient," one-act farce, by Vincent Collier; New Ealing, October 23rd.
- "My Wife's Victim," melodramatic travesty; Osborne, Manchester, May 22nd.
- "Nan," musical farce, based on "Nan, or Good for Nothing," adapted by R. André; copyrighted, Coronet, September 12th.
- "Napoleon, the Man," one-act play; Prince's, Preston, April 7th.
- "Naughty Lady Cecil," comedietta; New, Cambridge, December 11th.
- "Nell," one-act play, by Chas. Vane; Royal, Edinburgh, November 13th.
- "Nero," drama in blank verse (four acts), by Stephen Phillips; His Majesty's, January 25th, 1906.
- "New Felicity, The," three-act comedy, by Laurence Alma-Tadema; Royalty (Stage Society), June 25th.
- "New Police, or Girls from the Amazon Club, The," three-act musical comedy, book by "Towyn," music by Owen Trevine and John Armstrong; Theatre Royal, Nottingham, May 22nd.
- "Noah's Ark," fairy play, by Percy French and Brendon Stewart; Waldorf (Harry Paulton; Madge Lessing), January 1st, 1906 (*matinées* only); withdrawn, January 22nd, 1906.
- "Notre Jeunesse," comedy (four acts), by Alfred Capus; Shaftesbury (with the three MM. Coquelin in the cast), June 9th.
- "No Wedding Bells for Her," four-act drama, by Frank Bateman and John Douglass; King's, Cardiff, December 26th.
- "Officers' Mess (and How they Got Out of it), The," three-act musical comedy, book by Cyril Hurst, music by Mark Strong; West London, April 3rd; Terry's, April 10th; withdrawn, April 15th.
- "Off the Rank," three-act farce, by Lawrence Sterner; Strand, March 11th; withdrawn, April 8th.
- "Old Clown's Christmas," sketch; Collins's, April 8th.
- "Old Kent Road, The," wordless scena, by Charles Baldwin; Metropole, S.E., April 3rd.

- "Oliver Twist," play in four acts, by Harold Whyte and Rollo Balmain; King's, Walthamstow, October 2nd.
- "Oliver Twist," a version of Dickens's novel, by J. Comyns Carr; His Majesty's, July 10th; revived, same theatre, September 4th to 25th; transferred to Waldorf, September 26th; retransferred to His Majesty's, October 12th; withdrawn, December 16th, 1905; revived, January 15th to 17th, 1906.
- "On Bailie's Strand," one-act play, by W. B. Yeats; St. George's Hall (Irish Players), November 27th.
- "One Day More," one-act drama, by Joseph Conrad; Royalty (Stage Society), June 25th.
- "Only Half Way," three-act farce, by Stanley Cooke; copyrighted, Royal, Dunfermline, November 7th.
- "On the Love Path," three-act comedy, by C. M. S. McLellan; Haymarket, September 6th; withdrawn, November 10th, 1905.
- "On the Quiet," three-act comedy, by Augustus Thomas; Royal, Cardiff, September 18th; first London production, Comedy (William Collier), September 26th; withdrawn, November 11th, 1905.
- "Open Window, The," one-act play, by Ford Lynton; St. George's Hall, February 16th.
- "Orchid, The," musical comedy, by J. T. Tanner; Gaiety, October 26th, 1903; withdrawn, May 25th, 1905.
- "Orestean Trilogy of Æschylus, The," translated by E. D. A. Morshead; Coronet (F. R. Benson's production), March 4th.
- "Othello" (Desdemona, Tita Brand; Othello, Hubert Carter); Shaftesbury, April 8th; last performance, May 5th.
- "Other Mrs. Hudson, The," three-act farcical comedy, by J. F. Nolan and Frank Rolison; copyrighted, Cripple-gate Institute, April 8th.
- "Out All Night," sketch, by Wal Pink; Palace, Camberwell, March 13th.
- "Our Flat," farcical comedy; revival, Comedy, February 14th; last performance, March 10th.
- "Out of Darkness," four-act play, by Catlyn Baxter; Lyceum, Stafford, June 3rd.
- "Over the Hills to the Poor House," drama in one scene, by A. Romaine Callender; Gaiety, Birmingham, February 24th.
- "Painful Predicament of Sherlock Holmes, The," fantasy; Duke of York's (William Gillette), October 3rd; last performance, October 14th.
- "Pantaloon; a Plea for an Ancient Family," one-act play, by J. M. Barrie; Duke of York's, April 5th; withdrawn, July 28th.
- "Partik'ler Pet, The," one-act farce, adapted by Edward Knoblauch from Max Maurey's "Asile de Nuit"; Royal, Brighton, December 18th; first London production, Waldorf (Cyril Maude), January 17th, 1906; withdrawn, February 9th, 1906.
- "Patriot, The," sketch, by H. R. Trowbridge; Lyceum, Newport, February 20th.
- "Peggy Machree," comic opera, by P. Bidwell; Prince of Wales's, Grimsby, November 7th, 1904; Wyndham's (Marie Dainton, Denis O'Sullivan), December 28th, 1904, to January 28th, 1905.
- "People's Rose, The," four-act play, by Allen Clarke and Carthage Caldeburgh; copyrighted, King's, Sutton-in-Ashfield, July 1st.
- "Perfect Lover, The," four-act play, by Alfred Sutro; Imperial, October 14th; withdrawn, December 30th.
- "Peter Pan," fairy play in five acts, by J. M. Barrie; Duke of York's, December 27th, 1904; withdrawn, April 1st, 1905; revived, December 19th, 1905; withdrawn, February 24th, 1906.
- "Photo While You Wait, Your," sketch, by Rose D'Evelyn; Imperial Hall, East Dulwich, January 9th.
- "Pierrot of the Minute, The," one-act play by Ernest Dowson; Bijou, Bayswater, December 16th.
- "Pilgrim's Way, The," musical allegory, by Daisy Elliot; Court, March 27th.

- "Plucky Japan," five-act play, by Max Goldberg; Métropole, Manchester, May 8th.
- "Poor Must Live, The," drama (prologue and four acts), by David Muskerrey; Queen's, Longton, January 23rd; first London production, Greenwich, February 13th.
- "Pot of Broth, The," play, by W. B. Yeats; Court (*matinée*), February 28th.
- "Power of Darkness, The," by Tolstoy; Royalty (Stage Society), December 19th, 1905.
- "Power of the Cross; or, The Last of the Vampires, The," four-act melodrama, by G. A. de Gray; copyrighted, Royalty, Chester, April 22nd; Queen's, Keighley, December 23rd.
- "Price of Her Soul, The," four-act drama, by W. Hibbert; first London production, Lyric, Hammersmith, May 1st.
- "Pride of the Brookes', The," comedy in three acts, by Thalberg Corbett; Royal, Dublin, September 25th.
- "Prince of Rogues, The," four-act drama, by John Douglass and Wilfred Benson; first London production, Royal, Stratford, April 17th.
- "Princess and the Philosopher, The," two-act musical comedy, by Charles M. Heslop and Mabel Goyder; Assembly Rooms, Norwich, February 2nd.
- "Privy Council, A," one-act comedy, by Major W. P. Drury and Richard Pryce; Haymarket (played in front of "Lucky Miss Dean"), September 6th, 1905; withdrawn, November 10th, 1905.
- "Prodigal Son, The," four-act drama, by Hall Caine; Drury Lane, September 7th; last performance, December 6th.
- "Prudence Foster," "mezzotint," by Bertha Moore; Royalty (*matinée*), June 6th.
- "Prunella," a Christmas play, by Lawrence Housman and Granville Barker; Court, December 23rd, 1904; withdrawn, January 14th, 1905.
- "Public Opinion," three-act farce, by R. C. Carton; Wyndham's, October 10th; withdrawn, December 30th, 1905.
- "Purely Platonic," one-act play, by Ernest Blin; Public Hall, Ennisorthy, May 6th.
- "Queen's Jester, The," comic opera, book and music by George Howard Clutsam; Lyceum, Newport, Mon., May 29th.
- "Queen of Spades," four-act drama, by Nita Rae; copyrighted, Prince's, Blackburn, February 14th.
- "Question of Age, A," comedy, in three acts, by Robert Vernon Harcourt; Court (*matinée*), February 6th, 1906.
- "Ragged Messenger, The," four-act play, by W. B. Maxwell and George Paston; copyrighted, Broadway, September 15th.
- "Renaissance," an English version (in verse), by Alix Greeven, of the three-act comedy, by Franz van Schoenthan and Franz Koppell-Ellfeld; Shaftesbury (Tita Brand's season), May 24th.
- "Return of the Prodigal, The," four-act comedy, by St. John Hankin; Court (*matinée*), September 26th.
- "Richard the Second," revived, His Majesty's, April 24th.
- "Robespierre," one-act play, by Douglas Buchanan; Victoria Hall, Weston-super-Mare, April 24th.
- "Rogue's Daughter, A," four-act drama, by Marie Menzies; Greenwich, October 23rd.
- "Romeo and Juliet," revival, by Richard Flanagan; Queen's, Manchester, January 14th; at Imperial (Lewis Waller, Romeo; Evelyn Millard, Juliet), April 22nd to May 24th; Elizabethan Stage Society (last performance), at Royalty, May 5th.
- "Royal Divorce, A," by W. G. Wells; revived, Scala (W. W. Kelly), January 13th, 1906; withdrawn, February, 1906.
- "Royal Revenge, A," drama, in prologue and three acts, by Adrian

- O'Connell, J. Fox, and Eugene McCarthy; Royal, Windsor, September 26th, 1904; first London production, Royal, Stratford, E., July 10th.
- "Ruby Ring, The," five-act drama, by H. B. Maxwell and J. D. Hunter; Pier Pavilion, Hastings, July 3rd.
- "Run to Earth, or Justice at Last," drama (prologue and three acts), by James Stevenson, Jun.; copyrighted, Royal, Croydon, March 8th.
- "Sal Hawkins," an episode, by Beatrix de Burgh; copyrighted, Criterion, July 13th.
- "Sailors of the King, The," four-act drama, by Frank Bateman; King's, Cardiff, August 7th; first London production, Terriss's, August 21st.
- "Salome," play, by Oscar Wilde; New Stage Club, at Bijou, Bayswater, May 10th.
- "Scarlet Clue, The," four-act drama, by St. Bernard Wyntour; Royal, Windsor, March 30th.
- "Scarlet Pimpernel, The," romantic comedy, four acts, by Orczy-Bartow; New, January 5th (revival); last performance, April 22nd; again revived, New, December 26th.
- "Scarlet Shoe, The," one-act play, by Lawrence Clarke; West Pier, Brighton, May 19th.
- "School for Husbands, The," comedy, in four acts, by Stanislas Stange; Scala, March 10th, 1906.
- "Scilly Girl, The," two-act musical comedy, by Athol Mayhew and W. Neale; Grand, Woolwich, December 12th, 1904.
- "Scrupulous Man, A," one-act comedy, adapted from Octave Mirbeau's "Scrupules" by Max Hecht; St. James's (*matinée*), March 23rd.
- "Second Favourite, The," one-act play, by Edith Leyland-Clinton; Caxton Hall, S.W. (benefit performance).
- "See-Saw of Life, The," drama, in a prologue and four acts, by Henry Bedford and Arthur Shirley; Royal, Worcester, July 3rd; first London production, West London, October 30th.
- "Sense of Humour, A," comedy, by Cosmo Hamilton; Comedy (Sunday), January 7th.
- "Sergeant Brue," musical comedy, by Owen Hall; Prince of Wales's, October 1st, 1904; transferred to Strand, December 6th, 1904; withdrawn February 25th, 1905.
- "Shadow of a Crime, The," four-act drama, by Nita Rae; copyrighted, County, Reading (*matinée*), August 17th.
- "Shakespeare v. Shaw," *revue*, by J. B. Fagan; Benefit *Matinée* to H. B. Conway, at Haymarket, May 18th.
- "She Stoops to Conquer," revived Waldorf (Cyril Maude; Winifred Emery), February 17th, 1906.
- "Sheriff and the Rosebud, The," dramatic sketch, adapted, by W. J. Townsend Collins, from a short story by Horace A. Vachell; Lyceum, Newport, July 10th.
- "Sherlock Holmes," revived, Duke of York's, October 17th.
- "Siberia," three-act sketch; Surrey, March 13th.
- "Silent Accuser, The," four-act melodrama, by Bernard Espinasse and James Bell; Crown, Peckham, July 24th.
- "Silent Woman, The," by Ben Jonson; Great Queen Street (revival), May 8th.
- "Smith, Mr.," three-act comedy drama, by Walter Reynolds; Royal, Nottingham, February 27th, 1905; Camden, March 6th.
- "Soap at Home," farce, by Nancy Yorke and Guy H. Inglis; Victoria Hall, W., May 6th.
- "Soldier of Fortune, A," four-act costume play, by Gordon Holmes; copyrighted, Royal, Halifax, September 22nd; Londesborough Theatre, Scarborough, November 9th; first time in London, Opera House, Crouch End, November 27th.
- "Spider's Web, The," three-act drama by Julian Cross; St. James's, Manchester, September 8th.
- "Sporting Duchess, The," sketch, by Arthur Branscombe; Tivoli (Lady Haldon), February 27th.

- "Spreading the News," one-act comedy, by Lady Gregory; St. George's Hall (Irish Players), November 27th.
- "Spring Chicken, The," musical play, adapted by George Grossmith, jun., from "Le Coquin de Printemps," by MM. Jaime and Duval (music by Ivan Caryll and Lionel Monckton); Gaiety, May 30th.
- "Star of Persia, The," drama, in a prologue and three acts, by Reginald H. Curtis and George Antley; copyrighted, Royal, Dover, December 2nd.
- "Statue in the Square," scena, by J. Cowper Worden; Palace, Blackpool, March 16th.
- "Summer Sales, The," sketch; St. James's (*matinée*), July 3rd.
- "Superior Miss Pellender, The," comedy, by Sydney Bowkett; Waldorf (Cyril Maude; Winifred Emery), January 17th, 1906; withdrawn, February 9th, 1906.
- "Talk of the Town, The," musical comedy, by Seymour Hicks; Lyric, January 5th; withdrawn April 15th.
- "Taming of the Shrew, The," revival by Otho Stuart; Adelphi, November 29th, 1904, to May 24th, 1905; again revived, August 5th to August 25th.
- "Tangled Skein, A," one-act play, by H. Tuite; copyrighted, Royalty, Glasgow, February 24th.
- "Tempest, The," revived at His Majesty's, September 14th, 1904, to January 19th, 1905; again revived, December 26th, 1905, to January 6th, 1906.
- "Temptation of Samuel Burge, The," farce, by W. W. Jacobs and Fredk. Fenn; Imperial, November 9th.
- "Temptation, The," drama, by Mrs. T. P. O'Connor; Shakespeare, Liverpool, June 1st.
- "That Eastern Anomaly," Criterion, May 3rd.
- "Thieves' Comedy, The," play, by Gerhardt Hauptmann, translated by Christopher Horne; Court, March 21st.
- "Three Fishers, The," one-act play, by Leopold Montague; copyrighted, Town Hall, Crediton, November 15th.
- "Three Daughters of M. Dupont," four-act comedy, by Eugène Brieux, translated by St. John Hankin; Stage Society, King's Hall, Covent Garden, March 12th.
- "Throne of Terror, The," five-act drama, by W. J. Miller; Greenwich, June 26th.
- "Through Dark to Dawn, or, a Wife's Honour," four-act drama, by Charles Riminton and Henry Furnival; Albert Theatre, Brighouse, November 30th.
- "Thy Neighbour's Wife," play by Charles H. Longden and Eric Hudson; Queen's, Leeds, December 18th.
- "Tiger Lily, The," four-act drama, by Isabel and Robert Castleton; Lyric, Hammersmith, July 31st.
- "Title Mart, The," three-act comedy, by Winston Churchill; copyrighted, Shaftesbury, November 17th.
- "To-morrow," fantastic play in three acts; Paisley Theatre, February 12th, 1904; Crouch End, November 3rd, 1905.
- "To the Death," dramatic episode, by Octavia Kenmore; Opera House, Crouch End, October 23rd.
- "Tragedian's Supper, A," one act play, by Franc Williams and Louis J. McQuilland; Ward Hall, Bangor, Belfast, July 24th.
- "Treadmill of Society, The," three-act comedy, by G. P. Wilson; Royal, Brighton, June 19th.
- "Treasure Island," three-act comic opera, book by Peter Eland, music by Vincent Exley and Ralph Illingworth; Royal, Bradford, August 7th.
- "Tricky Trouville," one-act musical play, book by Fredk. Bowyer, music by Ernie Woodville; Borough, Stratford (*matinée*), June 1st.
- "Trip to the Highlands, A," musical play, book by Fred Locke, music by E. de Banzie; Grand, Edinburgh, April 3rd; first time in London, Marlborough, May 29th.
- "Triumph of a Lost Cause, The," four-act play, by Herbert M. Farrington; County, Kingston, June 26th.

- "Triumph of Conscience, The," one-act sketch, by Matthew Boulton; copyrighted, Athenæum, Lancaster, May 10th.
- "Trixie in Search of a Title," two-act musical play, book by David Day, music by Fredk. Day; Cavendish Rooms, Mortimer Street, May 3rd.
- "Trojan Women of Euripides, The," translated by Gilbert Murray; Court (*matinée*), April 11th.
- "Two Men and a Maid," four-act play, by Malcolm Watson; copyrighted, Opera House, Northampton, March 1st.
- "Two Men and a Woman," dramatic episode, by Madge Girdlestone; Palace, W., February 20th.
- "Typewriter Girl, The," musical comedy, book by G. H. Perrin, jun., music by P. S. Burraston; Assembly Rooms, Portishead, April 27th.
- "Twelfth Night," revived, His Majesty's (memorial week), April 26th, 1905; again revived January 8th, 1906, for one week.
- "Two Naughty Boys," musical fairy play for children; Gaiety (*matinées*), January 8th, 1906, daily until January 27th, 1906 (and one other *matinée*, January 30th).
- "Under Which King?" four-act drama, by J. B. Fagan; Adelphi, June 5th; withdrawn, July 1st.
- "Unrelated Twins, The," three-act farcical comedy, by Edward Marris; copyrighted (under the title of "The Double Event"), Swindon, May 13th; first public production, Opera House, Torquay, May 29th.
- "Valiant of the Ninth," sketch; copyrighted, Pavilion, Southport, January 20th.
- "Varsity Belle, The," musical farce, by Fred Jarman; Royal, Dover, February 20th.
- "Vengeance of Women, The," melodrama in four acts, by the late Frank Scudamore; West London, July 24th.
- "Veronique," comic opera, by A. Massager; Apollo, May 18th, 1904; withdrawn, September 23rd, 1905.
- "Vicar of Wakefield, The," adaptation by Charles Hannan of Oliver Goldsmith's novel; West London, March 29th.
- "Voysey Inheritance, The," play, in five acts, by Granville Barker; evening bill, Court, February 12th, 1906; withdrawn, March 10th, 1906.
- "Walls of Jericho, The," comedy, by Alfred Sutro; Garrick, October 31st, 1904, to September 29th, 1905; transferred to Shaftesbury, October 2nd; withdrawn, November 25th.
- "Water Cure, The," one-act farce, by Lawrence Sterner; Brixton, March 14th, 1904; Comedy (in front of "Our Flat"); withdrawn, March 10th, 1905.
- "Waterloo" and "Becket," Drury Lane (Irving's season), June 5th.
- "Well of the Saints, The," three-act play, by J. M. Synge; Abbey Theatre, Dublin, February 4th; St. George's Hall, W. (Irish Players), November 27th.
- "What Men Dare," five-act drama, by C. Rann Kennedy and Michael Sherbrooke; Royal, Newcastle-on-Tyne, August 7th.
- "What the Butler Saw," three-act farce, by E. F. Parry and Frederick Mouillot; first London production, Wyndham's, August 2nd to September 30th; transferred to Savoy, October 2nd, 1905; withdrawn, December 11th, 1905.
- "What Pamela Wanted," three-act comedy, adapted from the French of Fred de Gresac and Peter Veber, by Charles Brookfield; Criterion (Pamela, Ethel Irving), April 22nd; last performance, June 17th.
- "What Women Suffer," four-act comedy drama, by H. G. Brandon; Greenwich, July 17th.
- "What Women Worship," four-act drama, by William Bailey and Charles Berte; West London, May 8th.
- "Wheel of Fortune, The," one-act drama, by Walter Melville; Terriss, September 1st.

- "When it was Dark," four-act play, adapted by Frank Vernon and Walter Maxwell, from Guy Thorne's novel of same title; copyrighted, Opera House, Cheltenham, November 9th.
- "When it was Dark, or The Cross of the Christian," play in four acts (suggested by and founded on Guy Thorne's novel), by S. Buchanan Rogerson; copyrighted, Queen's, Farnworth, January 27th, 1906.
- "When it was Dark," dramatisation by Athol Forbes (Rev. Forbes Phillips) of Guy Thorne's novel; Kingston Theatre, February 12th, 1906.
- "When the Wife's Away" (originally known as "While the Cat's Away"), three-act farcical comedy by E. F. Parry and F. Mouillot; Royal, Dublin, March 6th.
- "Where the Crows Gathered," one-act drama, by Stephen Bond; Criterion, July 5th.
- "While the Cat's Away" (afterwards changed to "When the Wife's Away"), three-act farcical comedy, by E. F. Parry and F. Mouillot; Royal, Dublin, March 6th.
- "White Cat, The," Drury Lane pantomime, produced December 26th, 1904; last performance, March 4th, 1905.
- "White Chrysanthemum, The," musical play, in three acts; book by Leedham Bantock and Arthur Anderson, music by Howard Talbot; Criterion, August 31st, 1905; withdrawn, February 10th, 1906.
- "White Magic," one-act fairy play, by Netta Syrett; St. James's (charity *matinée*), January 10th.
- "Whitechapel King, The," five-act drama, by Charles Hannan (previously known as "The World's Way"); New Lyric, Hammersmith, May 8th.
- "Why Not?" episode, by C. H. M. Hardinge; New (*matinée*), November 2nd.
- "Wife and the Woman, The," four-act drama, by Tom Craven; King's, Gateshead, November 20th.
- "Wife Without a Smile," comedy, by A. W. Pinero; Wyndham's, October 12th, 1904; withdrawn, December 17th, 1904.
- "Wild Duck, The," by Ibsen; revived, Court, October 17th.
- "Willy Reilly, or The Fair Lady of Boyle," four-act drama, by Gardiner Coyne and J. W. Whitbread; Queen's, Dublin, April 24th.
- "Woggle Bug, The," musical comedy; copyrighted Bijou, Bayswater, June 16th.
- "Woman in White," drama, in a prologue and five acts, by C. W. Somerset, adapted from Wilkie Collins's novel; Kennington, September 11th.
- "Woman's Past, A," four-act drama, by H. F. Housden; copyrighted, Metropole, Devonport, January 19th; Royal, Aldershot, June 2nd.
- "Woman Fiend, A," drama, by A. E. Halliwell; copyrighted, Royal, Liverpool, February 4th.
- "Workman's Honour, A," three-act play; Star, Liverpool, May 5th.
- "Worst of All Women, The," four-act melodrama; West London, June 5th.
- "Woman's Devotion, A," four-act drama, by Geo. A. de Grey; Grand, Plymouth, December 19th, 1904; Grand, Islington, April 17th, 1905.
- "Year Dot, The," pantomime sketch, by Charles Baldwin; Royal, Wallsend, August 31st.
- "Youngest of Three, The," four-act romantic drama, by H. F. Maltby; Opera House, Jersey, July 28th.
- "You Never Can Tell" (revival); Court, June 12th to July 1st.
- "You Never Know," farcical comedy in three acts, by Gilbert Dayle; first London production, King's, Hammersmith, May 12th.
- "Younger Generation, The," one-act play, by Netta Syrett; Terry's (in front of "The Heroic Stubbs"), February 3rd, 1906; withdrawn, February 26th, 1906.

GERMAN PLAYS PRODUCED AT THE GREAT QUEEN STREET THEATRE

(Opened as the German Theatre in London on November 7th, 1904)

- "Abschied von Regiment," by Otto Erich Hartleben; December 12th, 1904.
- "Alma Mater," by Victor Stephany, January 15th, 1906, to January 18th, 1906.
- "Aschenbroedel," German version of "Cinderella," arranged as a children's comedy, in six tableaux, by C. A. Goerner; December 23rd, 1905 (*matinées*), to January 3rd, 1906.
- "Blau," one-act comedy, by Max Bernstein; December 29th, 1905.
- "Das Erbe" ("The Heritage"), play, by F. Phillipi; February 23rd and 24th, 1905.
- "Das Thal des Lebens," four-act farcical comedy, by Max Dreyer, November 21st, 1904.
- "Der Familientag," three-act comedy, by Gustav Kadelburg; October 26th, 1905.
- "Der Herrscher," one-act comedy, by Annie Bock, November 15th, 1904.
- "Der Militairstaat," by G. von Moser and Thilo von Trotha, January 29th, 1906, to February 2nd, 1906.
- "Der Pfarrer von Kirchfeld," play in four acts, by Ludwig Anzengruber; December 8th, 1905.
- "Der Strom," three-act drama, by Max Halbe; February 27th, 1905.
- "Der Wildente," five-act play, by Henrik Ibsen ("The Wild Duck"); March 3rd, 1905.
- "Die Beruhmte Frau," three-act comedy, by Schoenthau and Kadelburg, November 4th, 1905.
- "Die Goldene Spinne," three-act comedy, by Schoenthau, December 15th, 1904.
- "Die Grosstadtluft," farcical comedy, by Blumenthal and Kadelburg, November 7th, 1904.
- "Die Kinder der Excellenz," by Ernest von Wolzogen; March 2nd and 3rd, 1906.
- "Die Lore," comedietta, by O. E. Hartleben, December 12th, 1904.
- "Die Räuber," Schiller's tragedy, revived, December 1st, 1905.
- "Die Sittliche Forderung," by Otto Erich Hartleben; December 12th, 1904.
- "Die Stützen der Gesellschaft" ("The Pillars of Society"), by Henrik Ibsen, February 3rd, 1906.
- "Die Weber," five-act drama, by Gerhart Hauptmann, January 5th, 1904.
- "Die Wilde Jagd," four-act comedy, by Ludwig Fulda; November 27th, 1905.
- "Ein Falissement," five-act drama, by Bjornsterne Bjornson; November 11th, 1905.
- "Einsame Menschen," five-act drama, by Gerard Hauptmann, November 14th, 1904.
- "Eine Palast Revolution," farcical comedy, by Richard Showronnek; March 13th.
- "Er Muss Taub Sein," farce, by Moinaux; December 29th, 1905.
- "Flachsmann als Erzieher," three-act comedy, by Otto Ernst; November 17th, 1905.
- "Jugendfreunde," comedy, by Ludwig Fulda; November 15th, 1904.
- "Johannisfeuer," four-act drama, by Sudermann, November 24th, 1904.
- "Liselott," by Heinrich Stobitzer, January 19th to January 27th, 1906.
- "Maria Stuart," drama, by Frederick von Schiller; March 9th and 10th, 1906.
- "Maskerade," four-act play, by Ludwig Fulda; February 15th, 1905.
- "Mein Leopold," three-act play, by Adolf L'Arronge; February 22nd, 1905.
- "Militarfromm," one-act comedy, by G. von Moser and T. von Trotha, December 12th, 1904.

"Nachtasyl," drama, by Maxim Gorki (English title, "The Lower Depths"), February 16th and 17th, 1906.

"Rabenvater, Ein," three-act farcical comedy, by Hans Fischer and Josef Jarno; January 13th, 1905.

"Rose Bernd," five-act play, by Gerhard Hauptmann; February 2nd, 1905.

"Sappho," tragedy in blank verse, by H. Grillparzer, November 13th, 1905.

"Sein Prinzesschen," three-act comedy, by G. Schaetzeler-Perasini, December 8th, 1904.

"Serenissimus Zwischenspiele," December 29th, 1905.

"Stein unter Stein," Sudermann's play in four acts; December 18th, 1905.

"Traumulus," five-act play, by Arno Holz and Oskar Gerschke, November 29th, 1904.

"Uriel Acosta," five-act drama, by Karl Gutzkow; November 21st, 1905.

"Zapfenstreich," drama, by Franz Beyerlin; January 11th, 1905.

"Zwei glückliche Tage," four-act farcical comedy; January 28th, 1905.

"Zwei Wappen," four-act comedy; March 17th, 1905.

FRENCH PLAYS PRODUCED AT THE NEW ROYALTY THEATRE

(Opened as the French Theatre in London, January 8th, 1906)

"Brichanteau," drama in four acts, adapted by de Féraudy from the novel by Jules Clarétie, January 23rd and 24th.

"Cabotins," comedy in three acts, by E. Pailleron, January 17th and 18th.

"Décoré," comedy in three acts, by H. Meilhac, January 8th and 9th.

"Heureuse," comedy in three acts, by Hennequin and Bilhaud, January 10th and 11th.

"Jalouse," comedy, by MM. Bisson and Leclercq; March 1st and 2nd.

"L'Étincelle" (Mme. Le Bargy), February 23rd and 24th.

"La Marche Nuptiale," play, in four acts, by Henry Bataille; February 15th, 16th, and 17th.

"La Petite Fonctionnaire," comedy, by Alfred Capus, February 1st.

"La Rafale," play in three acts, by H. Bernstein, January 12th and 13th.

"Le Paon," comedy in three acts, by F. de Croisset, January 15th and 16th.

"Le Barbier de Seville," comedy, by Beaumarchais, January 22nd.

"Le Cœur à ses Raisons," *petite comé-*

die, by de Fiers and Caillaret, January 22nd.

"Le Detour," play, by Bernstein (Mme. Simone Le Bargy); February 19th to 22nd.

"Le Père Lebonnard," domestic comedy in verse, by Jean Aicard; January 25th, 26th, 27th, and 29th.

"Les Affaires sont les Affaires," drama in four acts, by Octave Mirbeau, January 19th and 20th.

"Les Surprises du Divorce," February 8th, 9th, and 10th, and March 5th and 6th.

"Louis XI.," drama, by Casimir Delavigne; January 30th and 31st.

"Monsieur le Directeur," comedy, by A. Bisson (original of "The Chili Widow"); February 26th, 27th, and 28th, and March 3rd.

"On ne Badine pas avec L'Amour" (Mme. Le Bargy); February 23rd and 24th.

"Resurrection," a version by Henry Bataille of Tolstoy's novel; February 12th, 13th, and 14th.

"Un Conseil Judiciaire," farcical comedy, by A. Bisson; February 5th, 6th, and 7th.

GREEN ROOM GLEANINGS

1905

THE YEAR'S EVENTS.

THE KING AT THE PLAY.—During 1905 the King was a frequent playgoer. The following is a complete list of the theatres visited, and the plays witnessed by His Majesty:—February 11th, "Lady Madcap," Prince of Wales's; February 13th, "Peter Pan," Duke of York's; March 1st, "Mollentrave on Women," St. James's; March 6th, "The Scarlet Pimpernel," New; March 11th, "John Bull's Other Island," Court; April 1st, "Everybody's Secret" and "A Case of Arson," Haymarket; April 4th, "Mr. Hopkinson," Wyndham's; May 8th, "Her Own Way," Lyric; June 10th, "Notre Jeunesse," Terry's; June 15th, "Business is Business," His Majesty's; July 22nd, "The Little Michus," Daly's; September 9th, "On the Love Path," Haymarket; October 16th, "The Prodigal Son," Drury Lane; October 17th, "On the Quiet," Comedy; October 18th, "The White Chrysanthemum," Criterion; October 20th, "Oliver Twist," His Majesty's; December 19th, "Captain Drew on Leave," the New; December 20th, "Lights Out," Waldorf. In addition, His Majesty subscribed to the Opera, which he attended several times, and also went to performances at the Coliseum, Palace, Alhambra, and Hippodrome, besides giving three command performances, two at Windsor and one at Sandringham.

AT WINDSOR.—On November 16th, 1905, Mr. Arthur Bouchier, Miss Violet Vanbrugh and the Garrick company gave a "command" performance of "The Merchant of Venice" before their Majesties the King and Queen, and King George of Greece, at Windsor Castle. Mr. Bouchier and Miss Vanbrugh also played on the same occasion Mr. Alfred Sutro's duologue, "A Marriage Has Been Arranged."

By command, Mr. Charles Frohman's company from the Duke of York's, and Mr. Frederick Harrison's company from the Haymarket appeared before the King and Queen and the King of Greece at Windsor Castle, on Saturday, November 25th, 1905. The first piece was Mr. J. M. Barrie's fantasia "Pantaloon," impersonated by Mr. Gerald du Maurier, Mr. A. W. Baskcomb, Mr. Willie Warde, Miss Ela Q. May, and Miss Pauline Chase. The play was produced by Mr. Dion Boucicault, the incidental music being by Mr. John Crook. The comedietta "The Widow Woots," by M. E. Francis (Mrs. Francis Blundell) and Sydney Valentine, followed, the parts being taken by Mr. Charles Allan, Mr. Sydney Valentine, Miss Mary Brough, and Master Walter Cross. After the performance, the company were entertained to supper in the Presence Chamber.

A command performance, in honour of the Queen's birthday, was given at Sandringham on Friday, December 1st, 1905. It consisted of "O Pierretta," by the Folies, the Palace's Bioscope (with music composed and directed by Mr. Herman Finck) and "Pantaloon," again presented by the Duke of York's company, before Royalty for the second time within a few days. Mr. Dion Boucicault was the stage-director, Mr. J. W. Matthews the manager, Mr. R. M. Eberle assistant manager, Mr. John Crook musical director, and Mr. George Ashton, as usual, superintended the entire entertainment.

GALA PERFORMANCE.—At the Royal Opera, Covent Garden, on July 8th, 1905, a gala performance was given in honour of the King of Spain, at which were also present King Edward and Queen Alexandra, and several members of the Royal family. The performance comprised Act 2 of "Romeo et Juliette," Act 3 of "La Bohème," and Act 4 of "Les Huguenots." Melba and Caruso were among the artists. The house was superbly decorated, and King Edward cordially congratulated Mr. Neil Forsyth and the management.

ROYALTY AND THE STAGE.—Among the guests at the Garden Party at Windsor Castle in June, 1905, were Sir Henry Irving, Sir Squire and Lady Bancroft, Sir Charles Wyndham, Miss Ellen Terry, Mr. and Mrs. Beerbohm Tree, Mr. and Mrs. Kendal, Mr. and Mrs. George Alexander, Mr. and Mrs. Arthur Bouchier, Mr. and Mrs. Forbes-Robertson, Mr. and Mrs. Edward Terry, Mr. and Mrs. Cyril Maude, Mr. and Mrs. Seymour Hicks, Miss Mary Moore, Miss Maxine Elliott, Madame Patti, Madame Albani, Mr. Gye and Mr. and Mrs. Kennerley Rumford. Mr. John Hare was prevented by illness from obeying their Majesties' command.

MISS VIOLA TREE, daughter of Mr. and Mrs. Beerbohm Tree, who had already been presented at Court, was honoured by an invitation to the "command" performance at Windsor Castle, in celebration of the visit of the King of Greece.

DUCAL THEATRICALS.—During the visit of the King and Queen to Chatsworth in January, Miss Isabel Jay and Mdlle. Genée assisted in their entertainment, Miss Jay singing three songs, "My Heart at Your Feet," from "The Cingalee," the Nightingale's Song from "Der Vogelhandler," and "The Jewel of Asia," from "The Geisha." Mdlle. Genée's dances were a fantasia polka, a *pas seul* from "The Milliner Duchess," and the hunting dance in "High Jinks." In January, 1906, Mr. Charles Hawtrey appeared

at the Chatsworth performance before Their Majesties in a little comedy, "Time is Money," Lady Maud Warrender and Miss Muriel Wilson taking the other parts.

THEATRICAL PARLIAMENTARY CANDIDATES.—Mr. A. E. W. Mason, who was elected member for Coventry, in January, 1906, was for some years a member of Mr. Ben Greet's Company. He also played a small part in Bernard Shaw's "Arms and the Man," on the occasion of its first production. He subsequently abandoned the stage for literature, his best known novel being "The Four Feathers," which has been dramatised. He is a member of the Garrick Club. Mr. Francis Neilson, who was defeated as Liberal candidate for the Newport Division of Shropshire at the General Election, was also at one time an actor. He is a native of Birkenhead, and made his first appearance on the London stage in 1897 as Lieutenant Maxwell in the American drama "Secret Service." He was afterwards stage manager during the run of "Rip Van Winkle," at Her Majesty's. Later he held similar positions at the Duke of York's, and the Royal Opera, Covent Garden. He is also a novelist, and his romance "Madame Bohemia" achieved considerable success.

SIR HENRY IRVING'S WILL.—Probate of the will, dated October 4th, 1901, of the late Sir Henry Irving was granted in January, 1906, to Messrs. Lewis and Lewis on behalf of Mr. Harry Irving and Mr. Laurence Irving, the sons and executors of the deceased actor. The estate was proved at £20,527 gross and £14,633 net, and after providing for an annuity of £50 to be paid to Mr. Walter Collinson, who was for many years Sir Henry's personal attendant, the bulk of the residuary estate was bequeathed in the proportion of one third each to his two sons, and one third to Mrs. Aria (or should she have predeceased him, to her daughter Nita), of Brunswick Place, Regent's Park. It is understood that Lady Irving had been previously liberally provided for.

SALE OF IRVING COLLECTION.—The sale of the pictures, library, and collection of curiosities, &c., of the late Sir Henry Irving commenced at Christie's on December 14th, and occupied five days. There was a crowded attendance on each day, and splendid prices were the rule. Among those present were Sir Squire Bancroft, Sir Charles Wyndham, Messrs. John Hare, James Fernandez, Alfred Bishop, Seymour Hicks, Huntley Wright, Forbes-Robertson, A. W. Pinero, Fred Terry, Martin Harvey, Joseph Hatton, Herbert Waring, Henry Ainley, H. A. Lytton, George Grossmith, Bram Stoker, Weedon Grossmith, Addison Bright, Bernard Partridge, C. M. Lowne, &c. Miss Lena Ashwell, Miss Mabel Terry-Lewis (Mrs. R. C. Batley), Miss Nancy Price, Miss Lillian Braithwaite, Miss Mary Moore, Miss Edith Craig, Mrs. Frankau, Miss Barton, Miss M. Gladstone; and, among other distinguished people, the Duchess of Sutherland, the Marquis of Bristol, Lord Curzon, Lord Buchan, and many more. Mr. Seymour Hicks and Mr. Fred. Terry were large purchasers, and several other well-known actors and actresses

eagerly competed for a treasure or souvenir from their late leader's collection. For Whistler's famous painting of Irving as Philip II. of Spain, 4,800 guineas was paid, the work, unfortunately, going to America; and for Sergeant's portrait of Ellen Terry 1,200 guineas, the price in each case being the highest ever paid for a picture by the artist. The latter picture was purchased by Mr. Duveen, the well-known Bond Street art collector, and subsequently presented by him to the Tate Gallery. The total result of the five days' sale was £18,852 17s. The secretary of the Actors' Benevolent Fund received a cheque for £78 16s. from Messrs. Christie, Manson, and Woods, being the amount realised by the sale of catalogues during the disposal of the effects of the late Sir Henry Irving.

THEATRICAL FORTUNES.—The will of Sir Henry Irving naturally suggests the subject of fortunes amassed by actors and public entertainers. The following is a list of actors and others who have died within recent years, leaving behind them substantial estates:—

	£
Richard D'Oyly Carte,	
aged 56	240,817
Frederick Charles Hengler	
(circus proprietor), aged 67	59,655
David James (David Belasco),	
aged 54	41,594
Jenny Lind (Mme. Gold-	
schmidt), aged 67	40,630
Ernest Nicolini (Ernest	
Dinard), aged 62	40,560
Frederick Ginnett (circus pro-	
prietor), aged 67	32,139
Wilson Barrett, aged 57	30,888
Helen Faucit (Lady Martin),	
aged 82	27,977
Edwin Booth, aged 59	24,000
Sir Augustus Harris, aged 44	23,677
Frederick William Sanger	
(circus proprietor),	19,000
Richard Corney Grain, aged 50	18,950
William Terriss (William	
Lewin), aged 50	18,257
Fred Leslie (Frederick	
Hobson), aged 37	16,113
Dan Leno (George Wild	
Galvin), aged 45	10,944
Frederick Burgess (of Moore	
and Burgess Minstrels),	
aged 67	10,894
Herbert Campbell (Herbert Ed-	
ward Storey), aged 61	4,477
William Rignold (William Rig-	
nall), aged 63	4,196
Mrs. Gilbert (veteran actress	
of America), aged 84	2,000

A DRAMATIST'S WILL.—Mr. Edward Rose, dramatist, dramatic critic, and actor, who dramatised "The Prisoner of Zenda," "Under the Red Robe," "Vice Versa," and wrote several original plays, died December 31st, 1904, aged 55 years. He left estate valued at £18,586 gross, and £15,199 net. He bequeathed £15 a year to complete the education of Enid Bransom at the London School of Economics, and £50 to permit Lella Catherine Sexton to finish her studies and take her degree; £200 each to William Staunton Sher-

rington, Charles Scott Sherrington, George Stuart Sherrington, and Alexander Cumming, £100 to Dr. T. Scott Battam, and the residue of his property in trust for his wife during her widowhood, and to pay annuities of £100 each to his daughters on attaining 25 years, and an annuity of £500 to Mrs. Rose in the event of her re-marriage; a commission of 10 per cent. to the collector of royalties on his works, and the ultimate residue, subject to various provisions and limitations, in trust for his daughters.

THEATRICAL WEDDINGS.—Among the important theatrical weddings of the year were Miss Lily Hanbury to Mr. Herbert Guedalla, chartered accountant; Miss Constance Collier to Mr. Julian L'Estrange; and Miss Margaret Halstan, *d.* of Mr. H. Hertz, intendant of the German Theatre, to Mr. J. Hartman Morgan, barrister-at-law, and a well-known journalist. At the last wedding, which was the occasion of a notable gathering, Lord Haddo, eldest son of the Earl of Aberdeen, officiated as best man.

THEATRICAL DIVORCES.—Miss Edna May obtained, in January, 1905, a favourable decree in the proceedings for divorce instituted by her in New York. Miss Lilian Braithwaite also divorced her husband, Mr. Gerald Lawrence, and Mrs. Welch, wife of Mr. James Welch, the well-known comedian, was similarly successful in her suit against her husband.

MRS. PATRICK CAMPBELL fractured her kneecap in Philadelphia early in January, 1905, just as she was starting for the theatre, and was obliged to cancel her tour at a serious pecuniary loss to herself and her managers. Later in the year, however, she was able to fulfil her engagements, but at the sacrifice of her London season.

MRS. ELIZABETH R. SAUNDERS, the oldest living American actress, celebrated her 86th birthday in April, 1905, at her home in San Francisco. She has played with nearly all the great actors of her time.

NEW THEATRES.—During 1905 two important additions were made to the theatres of London. The Waldorf was opened in May, by the Messrs. Shubert, with an operatic season by the San Carlo Company; and the Aldwych on Boxing Night, by Mr. Seymour Hicks, with a second edition of "Blue Bell."

REPERTOIRE THEATRE.—The Chancellor of the Exchequer, Mr. Austen Chamberlain, in reply to an inquiry addressed to him in the House of Commons on March 20th, 1905, stated that he had been requested to lay before His Majesty's Government a proposal to grant an annual subsidy of £10,000 towards the permanent establishment of a national repertory theatre in the West End of London, but had been unable to recommend such a grant from public funds.

ST. JAMES'S HALL, in Piccadilly, held its last audience on February 11th, 1905, and its demolition was entered upon a few days later. The hall was built at a cost of £70,000, and opened in March, 1858.

A THEATRE IN RUINS.—Great sympathy was generally expressed with Mr. Cyril Maude in connection with the complete destruction, on December 3rd, 1905, of his new theatre, The Playhouse, in Northumberland Avenue, owing to the collapse of the roof of the Charing Cross Railway Station. Mr. Maude has entered an action for damages against the London and South Eastern Railway Company.

THE STRAND THEATRE finally closed its doors on the night of Saturday, May 13th, 1905 (after the ninth—and last—performance of "Miss Wingrove"), prior to being demolished to make way for one of the stations of the new "Tube" line. Opened originally in 1831 as an unlicensed place of amusement, it was legally authorised four years later, and many of our leading actors and actresses appeared on its stage. Comedy, burlesque, opera bouffe, and farce all had their representatives within its walls.

COLISEUM.—A fatal accident occurred at the Coliseum in January, 1905, one of the horses in "The Race for the Derby" spectacle falling into the orchestra, and its rider, Mr. Fred Grice, with him, with the result that Grice was fatally injured, and died shortly after being taken to Charing Cross Hospital. The Coroner's jury returned a verdict of accidental death.

A CRACKED PROSCENIUM.—In consequence of an alarming crack in the proscenium of His Majesty's Theatre, in the month of October, 1905. Mr. Beerbohm Tree had to close his theatre for the necessary repairs, and transferred the entire production of "Oliver Twist" to the Waldorf Theatre for two weeks.

THE LAST OF SANGER'S.—Of interest to the show-going, if not the play-going, public is the fact that in November, 1905, Sanger's famous Circus, including the Menagerie, was finally disbanded. The wild animals were disposed of by auction at fairly moderate prices. Lord George Sanger, who was for many years a picturesque and highly respected personality, was presented with an illuminated address of farewell by the United Kingdom Showmen and Van Dwellers' Protection Association, to whom, in turn, he presented a donation of £100.

MR. BEERBOHM TREE tried the experiment of producing "Hamlet" without scenery at His Majesty's Theatre, on the afternoon of March 23rd, 1905. A crowded audience followed the play with the utmost interest, and the experiment was entirely successful.

MEMORIAL TO SHAKESPEARE.—A meeting was held, February, 1905, at the Mansion House, the Lord Mayor in the chair, to promote the movement of a national memorial to Shakespeare, in London. The London County Council offered to provide a site for the Memorial, and Mr. Richard Badger promised to start the fund with a first subscription of £2,000, and additional sum of £1,000 for a specific purpose, and £500 for the working expenses of a public appeal.

QUIN AND BATH.—The late Sir Henry Irving unveiled a statue of Quin at the old comedian's native town, Bath, in February.

THE "ERA."—Early in 1905, Mr. W. Hamar Bass, M.P., purchased *The Era* from Mr. F. Ledger, who for so many years owned and conducted the leading organ of the theatrical and allied professions with distinguished success. Additional interest and importance attached to the event, by reason of the fact that that incarnation of able and successful journalism, Mr. T. P. O'Connor, M.P., accepted the position of editor.

REGISTRATION OF DRAMATIC AND MUSIC HALL ARTISTS.—Part XI. of the L.C.C. (General Powers) Act, 1905, came into operation on January 1st, 1906. This part of the Act applies to the business of a keeper of a concert, theatrical, or music hall employment agency, and provides that it shall be registered by the Council. The Act does not apply to concert, theatrical, or music hall employment agencies, unless a preliminary fee or commission is required or accepted. This is a step towards the extinction of the bogus agent, but the law does not go far enough, and special legislation is required to reach agents operating outside the area of authority of the London County Council. It should be understood that the members of the Association of Theatre, Music Hall, and Concert Agents, of which Mr. George Ashton

is the President, are not to be classed with those who take a preliminary fee for a prospective engagement. It was to prevent fraud by agents who demand advance fees that the London County Council obtained legislation last year, and the association, together with the agencies of Mr. Herbert Blackmore, Mr. St. John Denton, and Mr. Arthur Hart, assisted the movement.

MRS. BROWN-POTTER'S BANKRUPTCY.—In consequence of a disastrous season at the Savoy Theatre, and the dishonesty of her solicitor, Mrs. Brown-Potter was compelled to seek the protection of the Bankruptcy Court. A receiving order was made against her, on her own petition, in July, 1905, when she returned her unsecured liabilities at £4,258. This amount was afterwards increased to £12,000, in consequence of a decision of the High Court that the debtor must be held liable for debts amounting to over £7,700 which had been incurred on her behalf by her solicitor, Fossick (now enduring a sentence of penal servitude for misappropriation). The assets—consisting mainly of furniture and jewels—realised £1,513 18s. 6d. On January 26th, 1906, Mrs. Brown-Potter applied for her discharge, which was granted, subject to the debtor signing a judgment for £100, the Registrar stating that he regarded the case as a very hard one for the debtor, who had been practically ruined by the solicitor she trusted, who had treated her very badly.

IN THE LAW COURTS.

"THE CINGALEE" IN COURT.—Captain F. J. Fraser, of the Indian Army, brought an action in the Court of King's Bench, against Mr. George Edwardes, alleging that portions of "The Cingalee," produced by Mr. Edwardes at Daly's Theatre, had been appropriated from a play written by him, the plaintiff, and claiming damages.

The case for the plaintiff was that he had written a play which he called the "Hanjiahn," and came from India to England in 1899 to submit it for production on the English stage, that he had several interviews with Mr. Edwardes, to whom he read the play, and that eventually it was accepted subject to being "stage-carpeted" by Mr. Tanner. The "Hanjiahn" was, however, never brought out, but "The Cingalee," which, plaintiff claimed, appropriated portions of the "Hanjiahn," was afterwards produced.

Mr. Edwardes denied that there was any appropriation of Captain Fraser's ideas, or that the latter play was used in getting up "The Cingalee"; he had paid Captain Fraser £400 as he liked his play, but it was not suitable as it stood, and he suggested collaborating with Mr. Tanner, but Captain Fraser, after some interviews with Mr. Tanner, returned to India, and as nothing more could be done, he returned Captain Fraser's manuscript. Mr. Tanner after wrote "The Cingalee" for him.

Several witnesses were examined on the point as to whether there were any resemblances between the "Hanjiahn" and "The Cingalee," and in the result the jury brought in a verdict for the plaintiff on March 23rd, assessing the damages at £3,000. This sum was eventually reduced by agreement to £2,000 (out of which the plaintiff agreed to pay his own costs, amounting to £1,750 odd), and the plaintiff withdrew any imputation of bad faith on the part of the defendant.

MRS. LANGTRY SUED BY AN ACTOR.—On January 20th, 1905, Mr. Justice Warrington, sitting in the Court of King's Bench, without a jury, heard an action brought by Mr. Henry Marsh Allen against Mrs. de Bathe (Mrs. Langtry) for arrears of salary and expenses amounting to £472 10s. The plaintiff's case was that in the summer of 1903 he was engaged by the defendant to take a part in "Mrs. Dering's Divorce," which the defendant was about to produce in the United States, at a salary of £35 a week. He went to New York with the company and played till September 21st, when he was asked to accept a week's salary in lieu of notice, which he declined. He remained in New York until January, when he returned to England, and later brought this action for 16½ weeks' salary, from Sept. 7th to January 1st, less three weeks paid. There was conflicting evidence as to the

terms of the engagement, no contract having been signed between the parties, and in the result Mr. Justice Warrington found for the defendant.

BARRED BY STATUTE.—In the Court of King's Bench, on February 4th, 1905, Mr. Justice Bigham heard an action brought by a Mr. Hawkes, as assignee of Mr. Perryman, against Mr. A. F. Henderson, theatrical manager, to recover a sum of money alleged to be owing by the defendant. The sum actually in dispute was £250, arising out of certain transactions in 1895-6 in connection with the play "The New Boy." Defendant pleaded the Statute of Limitations as a bar to the action, which plaintiff's counsel sought to avoid by reading letters from the defendant to support the averment of an acknowledgment of his liability within the statutory period. Mr. Justice Bigham held, however, that nothing in these letters constituted an unconditional acknowledgment of the debt from which a promise to pay could be inferred, and gave judgment for the defendant with costs.

AN ANNOYING "INTERVIEW."—Miss Ada Reeve (Mrs. Adelaide M. Cotton) brought an action in the Court of King's Bench against the proprietors of the *Weekly Dispatch* to recover damages for publishing an alleged "interview" on the ground that the statements made constituted a libel. The case was heard by Mr. Justice Grantham and a special jury on February 28th last. Miss Reeve testified that she was called upon by a gentleman who requested an interview for the *Weekly Dispatch*, that she was very busy, but consented to answer a few questions, that nothing was said in the course of the conversation as to the amount of her salary, and the whole interview did not last five minutes, that when the article was subsequently read over to her by the interviewer, she protested against it being published, but that it afterwards appeared, and with her name attached, as though she had been the author. The article contained the statement that she was receiving a salary of £250 a week, to which she strongly objected as untrue, and as calculated to do her injury. At this point a consultation was held, and as a result the defendants expressed their regrets at the publication, and agreed to pay a sum of money in satisfaction of the plaintiff's costs. Miss Reeve's counsel stated that the action was not brought to put money in their client's pocket, and consented to accept a sum mentioned as compensation for the costs incurred, whereupon a juror was withdrawn and the action terminated.

MUSIC HALL ARTISTES and BILL MATTER.—Mr. Gus Elen brought an action against the London Music Hall, Ltd., which raised a question of importance to all music hall artistes. Mr. Elen had a contract with the defendants to appear on May 8th, and when he appeared the management refused to allow him to go on. The contract contained a provision that at least two weeks before the commencement of the engagement the artiste should send in particulars of all matter for programmes, billing, and advertisements, and the words of all songs he proposed to sing; or, if the artiste had no such

matter, he should send a notice to the management to that effect. The contract also provided that in case of failure to comply with this condition, the management had the option of determining the contract without payment of salary or giving any compensation. Evidence was given that it was not usual to send in "bill matter," especially by such well-known performers as Mr. Elen. The main contention for the defendant was that the failure of Mr. Elen to send in the particulars as specified in the contract (and it was admitted that he had not done so) was a bar to his recovery of salary in this action, but the jury, on the question being left to them, found that the London Music Hall, Ltd., had not exercised its option to cancel the contract, and had waived the clause requiring "bill matter" to be sent in. The learned judge agreed with the jury, and gave judgment for the plaintiff for £40 and costs. The case was heard July 26th.

BREACH OF CONTRACT.—Miss Rachel Lowe signed a contract to appear at the Palace Music Hall, Bristol, for the week commencing April 24th, under a penalty of £40 for breach of contract. She did not appear, and Mr. L. C. J. Livermore brought an action for the penalty in the Bristol County Court. In the course of the trial, it was stated that since signing the contract the defendant had become much more famous, and was earning probably £50 a week at the London halls, or even more. His Honour, Judge Austin, found for the plaintiff, and assessed the damages at 20 guineas and costs.

THE RETURN OF REFERENCES.—A case was heard at Plymouth County Court in September, 1905, when Albert Kitson, stager, carpenter, sued Mr. Vivian Grantham, proprietor of the "Held in Bondage" company, for return of references and photographs, sent in application for a situation, or in the alternative claiming three guineas as compensation. The articles had been mislaid, and Mr. Grantham offered a half-guinea compensation, but the plaintiff put a higher value upon them, and brought the action accordingly. The judge non-suited the plaintiff, laying it down that references and photographs sent under such circumstances, whether copies or duplicates, are forwarded at the owner's risk, provided reasonable precautions are exercised by the recipient.

BRINGING OUT AN ARTISTE.—Stagen Productions, Ltd., brought an action against Mrs. Matilda Scott, Eccleston Square, in the Westminster County Court, to recover £50, and alleged balance due on a contract for bringing out Mrs. Scott's daughter (Miss Blanche Esmonde) at a concert at Queen's Hall. The case was heard in April last. According to the plaintiff's evidence, Mrs. Scott was to contribute £100 towards the expenses, but had not done so. There was a counter-claim, and the jury brought in a verdict for the plaintiff for £50, and for the defendant for £50 on the counter-claim. Judge Woodfall, saying the verdict was dead in the face of the evidence, granted stay of execution for three weeks to give plaintiff the opportunity of moving for a new trial. Subsequently, his Honour, on plaintiff's motion, granted a new trial.

A SHORT ENGAGEMENT.—Miss Violet Russell was engaged by Mr. Clayton for a principal part in a touring company playing "Cinderella," at a salary of £2 a week, but was told at the end of a week that she was not suited to the part, but could remain in the chorus at the same salary. She objected, as to submit would have injured her professional status, and returned to London and brought an action at the Bow County Court against Mr. Clayton for four weeks' salary and travelling expenses. After hearing the evidence on the 23rd of March last, his Honour gave judgment in her favour for £6 3s. 6d.

THE "BULLOCK VERSION" OF "EAST LYNNE."—On January 16th, 1905, Mr. Justice Wills, in the Court of King's Bench, gave judgment in an action brought by Mr. John Pitt Hardacre and Mrs. Gunley against Mr. F. W. Purcell and Miss Haidee Might, of the Marlborough Theatre, Holloway Road, and Mr. H. Armitage, manager of a touring company. The action was brought to restrain defendants from producing the "Bullock" version of "East Lynne," and plaintiffs claimed that Mr. Chute sold his sole right of representation to Mr. Hardacre in 1888, and that Mr. Hardacre in 1903 assigned this right to Mrs. Gunley. Defendants denied that the sole right was in Mrs. Gunley. On the whole evidence the jury found for the plaintiff, but a point of law was raised, that, as an error had been made in the registration of the play, the title was thereby vitiated. Mr. Justice Wills held that, while the error prevented the plaintiffs relying on the registration as *prima facie* evidence of title, it did not destroy their title, but put them upon further proof, and as the jury had found for them on the facts, judgment must be entered for them. Mrs. Gunley's title to the version was established, and there would be an injunction against the defendants with costs, and an inquiry as to the damages if the parties could not agree.

LOCAL V. TOURING MANAGER.—A singular controversy arose out of a fire at the Brixton Theatre on Christmas Eve, 1904. Mr. Brydon-Phillips was bringing out the pantomime at that Theatre and, after the fire, was summoned by the stage carpenter and the stage hands for wages earned in fixing the scenery for the play. There had been no performance, and Mr. Brydon-Phillips, at the hearing at the Highgate Police Court, stated that the custom was for the resident manager to pay for getting the scenery in, and for the touring manager to pay for getting it out. The Bench, however, made an order for the payment of the amounts claimed.

DAMP TIGHTS.—Miss Elizabeth Smellie (Vi Sinclair) obtained a judgment on August 10th, at the Brompton County Court, for £85 against Mr. Robert Arthur, lessee of the Fulham Grand Theatre, for injury to her health through wearing damp tight's supplied during the run of "The Forty Thieves," at the preceding Christmas, at the Fulham Grand. For the defence, the laundryman was called and testified that the tight's were dry when returned to the theatre. The de-

fendant appealed, but on February 28th, 1906, the appeal was dismissed, with costs.

MIXED RIGHTS.—A petition for an interdict was heard in Glasgow on September 6th, which disclosed a singular state of things regarding the rights of possession and use of the Queen's Theatre in that town. It would appear, from statements made at the hearing before Sheriff Fyfe in chambers on the day mentioned, that the Corporation own the theatre, Messrs. Colquhoun and Armstrong were the tenants, and the Tivoli and Queen's Theatres, Ltd., who had been running the theatre, were in liquidation and the liquidator, Mr. James Stevenson, had sold all his interest to Mr. P. Mackay Findlay. On September 4th the assignee opened the theatre for a performance, and it was alleged that Messrs. Colquhoun and Armstrong had interfered to persuade the orchestra not to appear, so that the entertainment had to be carried through with a piano only. The assignee petitioned to interdict Messrs. Colquhoun and Armstrong from entering or watching or besetting the theatre, and it was understood that the latter also had a counterclaim for an interdict.

"LIGHTS OUT."—On October 13th, on behalf of Mr. Charles Clayton, an application was made to Mr. Justice Brav in chambers for an injunction to restrain Messrs. Schubert Brothers from producing at the Waldorf Theatre a play under the title of "Lights Out," on the ground that the plaintiff was the author and registered proprietor of a one-act play bearing the same title. After hearing the evidence, the learned judge declined to make the order asked for, because, even if the plaintiff should eventually be successful in his action, the damages he would sustain by permitting the production of the play at the Waldorf could not be so serious as the injury to the defendants, if he restricted the production at this late day, when, as stated, some £2,000 had been spent in preparing for the event.

"SPLITTING" COMMISSION.—At the Westminster County Court, on the 10th March, Mr. J. Lawrie Graydon sued the Six Brothers' Luck to recover the sum of £57 as balance of commission due to him. The plaintiff obtained an engagement for the defendants at the Palace, Manchester, and claimed a commission of 10 per cent. on their salaries. On the other hand, it was alleged that half the 10 per cent. was stated by the plaintiff as having to be paid to the manager of the hall, which they found was not the case, and but for that understanding they would not have agreed to the 10 per cent. They also contended that a commission of 5 per cent. was the custom on large salaries. Both these positions were denied by plaintiff, and the court entered judgment for the plaintiff for the amount claimed with costs.

COMMISSION ON RE-ENGAGEMENTS.—In February, 1905, Mr. George Foster, variety agent, sued Miss Marie Kendal for commission owing to him. He had, at one time, obtained engagements for Miss Kendal, and in the contract between them it was stipulated that the commission of 10 per cent. should be paid him on amounts paid the de-

fendant on any re-engagements she might subsequently make at the same places of amusement. Miss Kendal did obtain re-engagements, but through another agent and at larger salaries than Mr. Foster had obtained for her. The plaintiff claimed a 10 per cent. commission on these salaries, but defendant's position was that, in accordance with custom, Mr. Foster's commission should only be reckoned on the salaries she had obtained through him. Judge Woodfall, at the Westminster County Court, held that the contract was too plain to be affected by any evidence as to custom, and gave judgment for the plaintiff with costs.

COMMISSION ON UNFULFILLED CONTRACTS.—At Westminster County Court, May, 1905, Messrs. Fortune and Granville, variety agents, sued Messrs. De Vere and Kenwick, music hall artists, to recover the sum of £20 2s. as commission for procuring certain engagements. The plaintiffs stated that they had for some time represented the defendants, and procured for them numerous engagements. The defendants had gone to America, and, with the exception of one date in 1905, none of the contracts were fulfilled. According to the terms of their contract plaintiffs submitted they were entitled to commission immediately the engagements were effected, and were entitled, notwithstanding the non-fulfilment of contracts from any cause, to payment of their commission.

The case for the defence was that Mr. De Vere, early in 1905, had a severe attack of pneumonia, and it was impossible to carry out the contracts. De Vere stated, in cross-examination, that when he was ill he had sent bill matter to one of the halls claimed for, but which was ultimately closed, so that he could not in any case have performed there, also that he had written to plaintiffs

asking them to send their bill matter for other engagements, but could not fulfil these as he had had the trunk containing all his properties stolen. It was further contended that no commission whatever was payable, as no contract had been fulfilled, and no moneys received. Judge Woodfall gave judgment for the plaintiffs for commission for those dates on which the defendants stated they could have performed had not Mr. De Vere lost his properties, and on the engagement which was not fulfilled owing to the hall closing, adding that the defendants had a right of action for breach of contract against the proprietors. In respect of the other dates where illness was pleaded, his Honour was under some considerable difficulty, and thought that the plaintiffs could not recover their commission.

ADVANCE PAYMENT BY BILLS.—Before the Lord Chief Justice, in May, 1905, Mr. Alexander Henderson claimed from Mr. Robert Arthur certain rent due for the Grand Theatre, Fulham. Mr. Henderson had granted a sub-lease at a rental of £2,500 a year to Mr. Arthur, his own rent being £2,000. Mr. Arthur was also to pay fire insurance premiums. The rent was to be paid quarterly in advance, but defendant said there was a collateral agreement that it should be paid by bills of exchange payable at three months. The plaintiff contended that that agreement only applied to the first instalment due Christmas, 1904, and not to subsequent rent. The Lord Chief Justice held that it was possible to pay rent in advance by means of discountable bills, and entered judgment for the defendant on the claim for rent. With regard to the fire insurance premiums, judgment was entered for the plaintiff for £122 5s.

THE LICENSING OF THE LONDON THEATRES.

(Compiled from official sources.)

IN London, in common with the rest of the country, all places for public entertainment are regulated and controlled in accordance with certain statutes. In dealing with the subject, Parliament has recognised two distinct classes of premises, and has enacted separate legislation for each class. The classes comprise premises licensed for (a) the performance of stage-plays, and (b) music and dancing, or music only.

Licences for stage plays are governed by the Theatres Act, 1843 (6 and 7 Vic., cap. 68). In accordance with this Act the Lord Chamberlain acts as licensing authority for theatres other than patent theatres "within the parliamentary boundaries of the cities of London and Westminster, and of the boroughs of Finsbury and Marylebone, the Tower Hamlets, Lambeth and Southwark, and also within those places where her Majesty, her heirs and successors shall, in their royal persons, occasionally reside." The rest of the county falls within the jurisdiction of the Council as successors to the justices of the peace. The theatres and music halls which are indicated in the list beginning on page 417 by the prefix x are outside the jurisdiction of the L.C.C., and are licensed by the county or magisterial authorities of their respective districts.

Licences for music and dancing, or for music only, are governed by the Disorderly Houses Act, 1751 (25 Geo. II., cap. 36), and the Public Entertainment Act, 1875 (38 Vict., cap. 21). In this connection the Council is now the licensing authority for the whole of the county, the powers having been transferred from the Court of Quarter Sessions by the Local Government Act, 1888.

The Metropolis Management and Building Acts Amendment Act, 1878 (41 and 42 Vict., cap. 32), imposes certain powers and duties on the Council (as successors to the Metropolitan Board of Works) in connection with structural defects and protection from fire in all places of public entertainment, whoever may be the licensing authority. Section 11 of this Act applies to places in existence at the passing of the Act, and section 12 to places to be provided thereafter. Under the former section, whenever the Council decides that a place of public entertainment is so defective in its structure that special danger from fire may result to the public frequenting the same, it may, with the consent of the Lord Chamberlain in the case of theatres under his jurisdiction, and of her Majesty's Principal Secretary of State in all other cases, require the owner of such place to make such necessary structural alterations as can be carried out at a moderate expenditure. Under the latter section the Council is authorised to make regulations for the protection from fire of places of public entertainment licensed for the first time after the passing of the Act, and it is declared unlawful for such place to be kept open without the Council's certificate to the effect that such house on its completion satisfied the regulations.

Section 13 of the Act of 1878 provides for the granting of provisional licences in the case of premises about to be constructed or in course of construction, but such licences are not of any force until confirmed by the licensing authority.

Further duties are imposed on the Council under section 45 of the Metropolitan Board of Works (Various Powers) Act, 1882 (45 Vict., cap. 66), in connection with the improvement and regulation of means of exit, &c.

By the Baths and Wash-houses Act, 1896 (59 and 60 Vict., cap. 59), provision is made for the grant by the Council of licences for music or dancing, or for both purposes, in respect of public swimming baths.

There are in all sixty premises in the administrative county of London where the public performance of stage plays takes place regularly, and six buildings

in which such works are occasionally presented (exclusive of the Albert Hall, which is governed by a special Act of Parliament, and of the Artillery Theatre, Woolwich, which exists directly under the authority of the War Office, but inclusive of the London Coliseum, which is now licensed by the Lord Chamberlain). Of these sixty-six premises, thirty may be described as "West End theatres"; they include the Avenue, the license of which is in abeyance during rebuilding; the remaining thirty-six are suburban or minor theatres.

Of the sixty-six premises to which reference is made, two (Drury Lane and Covent Garden) enjoy letters patent direct from the Crown, forty-eight are situated within the licensing jurisdiction of the Lord Chamberlain, and the remaining eighteen are licensed by the L.C.C. No justices' licence is required for the sale and consumption of intoxicating liquors in theatres, an excise license (which is granted as a matter of course) being sufficient for the purpose. In places of entertainment licensed by the Lord Chamberlain, smoking in the auditorium is prohibited.

There are in all forty-five premises in the County of London where entertainments of a variety character are regularly given. These are all licensed by the L.C.C.

The return of theatres and music-halls in the official publications of the L.C.C. divides premises licensed for public entertainment into three classes, viz.—(i.) theatres; (ii.) music-halls and theatres of varieties; (iii.) concert-halls, dancing-rooms, and other places of entertainment.

The first class does not comprise all the premises licensed for the performance of stage-plays, for there are several places licensed both for stage-plays and for music and dancing, though they are not theatres in the generally accepted meaning of the term, the stage-play licence being only made use of occasionally. Such cases are relegated in the return to one of the other two classes. The second class comprises those premises where variety entertainments are regularly given, and the character of which may, perhaps, be further indicated by the fact that smoking is permitted in the auditorium. The third class consists of those places which are not included under either of the first two classes.

A justices' licence must be obtained for the sale and consumption of intoxicating liquors on these premises; and of the forty-four premises, over thirty possess such licences or are annexed to premises so licensed. The policy hitherto followed by the L.C.C. in the granting of any new music and dancing licence has been to impose as a necessary condition that no intoxicating liquors be sold or consumed on the premises. Sundry other conditions are imposed in certain cases.

There are 260 premises licensed for public entertainment which do not come under either of the foregoing heads. They include places so widely divergent as the London Exhibition Buildings at Earl's Court, and a mission hall. Of the premises, 154 are licensed for music and dancing, 111 for music, and ten for stage-plays. All these premises are licensed by the L.C.C., but two of the stage-play licences are granted by the Lord Chamberlain, as for that purpose the premises are situated within his area of jurisdiction. With regard to the sale and consumption of intoxicating liquors, over eighty of these premises either possess licences for that purpose or are annexed to premises so licensed.

"PATENT" THEATRES IN THE PROVINCES.

The only "patent" theatres now remaining in the provinces—that is, theatres which exist independent of the restrictions of the local licensing authorities and enjoy letters patent direct from the Crown—are the Theatre Royal, Bath, and the Theatre Royal, Margate. Letters patent, in respect of theatres, were originally granted for a term of twenty-one years, renewable on application at the end of that term, provided that no good reason were shown why the privilege should not be renewed. With modern conditions, the grant of letters patent has lost most of its value, and in most cases no application has been made for renewal, and they have consequently lapsed by effluxion of time.

LORD CHAMBERLAIN'S LICENCES IN THE PROVINCES.

The Theatre Royal, Windsor, and one other house (now closed) within the limits of the Royal Borough, are under the jurisdiction of the Lord Chamberlain. All other theatres and music halls in the provinces are licensed by the local authorities.

SUNDAY CONCERTS IN THEATRES.

THE question is often asked, Why are theatre proprietors in London forbidden to open their houses on Sundays, for the purpose of giving sacred concerts on ordinary commercial lines, while concerts by the National Sunday League are permitted to be held in something like thirty London theatres and halls? The answer may be found in the following extract from the minutes of the L.C.C., licensing session, November 24th, 1905:—

"Alhambra Palace.—This was an application by Henry William Woodford for a renewal of a licence for music and dancing for the Alhambra Palace, 27, Leicester Square, and 23 and 25, Charing Cross Road. We recommend—

"That a licence for music and dancing be granted to Henry William Woodford for the Alhambra Palace, subject to an undertaking that the premises shall not be open on Sundays or other days prohibited by the licence for private gain or by way of trade. (*Adopted.*)"

The profits arising from the National Sunday League concerts, it should be explained, are distributed among the various hospitals and other charitable institutions of London.

THE SKETCH QUESTION.

DURING 1905, action was taken both by the theatrical managers and the managers of variety theatres in connection with what is known as "The Sketch Question." After prolonged negotiations a compromise was arrived at between the representatives of the parties, the terms of which were reported to be as follows:—

On the proprietors of the music halls entering into an agreement or undertaking to restrict the performance of stage plays or sketches within the following limits, the Theatrical Managers' Association will refrain from prosecutions in respect of those variety theatres so agreeing, viz.:

Time limit not to exceed thirty minutes; not more than six speaking or singing parts altogether to be allowed, but no limit to be imposed as to supers or scenes.

Only one such sketch to be permitted at each performance, together with one additional sketch containing not more than four characters, one scene, and no supers, this latter not to exceed in duration fifteen minutes; or, in place thereof, a short lyrical

excerpt, restricted to ten minutes in performance.

Sketches not to be taken from a play which has been licensed as a stage play within the past fifteen years.

These restrictions to apply to all entertainments in the nature of sketches, but not to ballets, which are defined as pieces without dialogue or singing, of which dancing or gesture alone is a feature.

The agreement set forth in these terms to be applicable only to those variety theatres which consent to be bound by its conditions, the Theatrical Managers' Association reserving to itself the right to proceed against all others in the event of any infraction by them of the existing law.

The attitude of the London County Council in regard to the Sketch Question may be gathered from the following extract from the minutes of the last annual meeting of the London County Council, sitting as the licensing authority for the Administrative County of London, in respect of music and dancing and stage-play licences (November 24th, 1905):—

"Oxford Music Hall.—This was an application by Ilford Ibbetson for a renewal of a licence for music and dancing for the Oxford Music Hall, 14, Oxford Street. The application was opposed by the Suburban Theatre Managers' Association on the following grounds—

"(1) That in the months of August and September, 1904, the Oxford Music Hall was used, or permitted to be used, for the public performance of a

stage play known as 'The Belle of the Orient,' without authority by letters patent or without the licence of the Lord Chamberlain.

"(2) That on or about the months of August and September, 1904, smoking was freely permitted in the said music-hall in violation of the Lord Chamberlain's and the London County Council's regulations to the effect that smoking must not be permitted in premises used for dramatic entertainments.

"Mr. Payne appeared in support of the application and Mr. Courthorpe Munroe appeared on behalf of the opposition. After most carefully considering the evidence, we requested the chairman to make the following statement—

"The committee decide to recommend the Council to renew the licence, but they desire to make it quite clear that they have no intention to espouse the cause of either the theatres or the music-halls. They do desire to point out, however, that they consider a conviction for any breach of the law is a matter which they would be bound to take into their serious consideration in regard to any application which might be made to 'hem' for the renewal of a licence; but, of course, every case must be decided on its merits.

"We recommend—

"That a licence for music and dancing be granted to Ilford Ibbetson for the Oxford Music Hall. *Adopted.*"

The statement of the chairman and the decision of the London County Council are significant, in view of the fact that the proprietors of the Oxford were convicted, and fined £120, at the district police court, on October 11th, 1904—more than a year previous to the licensing sessions at which this resolution was adopted—for staging "The Belle of the Orient."

THE DOVER STREET STUDIOS.

No better proof is needed of the excellent and artistic work of the Dover Street Studios than the splendid photographs in the present volume of Sir Charles Wyndham, Mr. Beerbohm Tree, and Mr. Geo. Alexander. These now famous studios are daily thronged by people well-known in society, the learned professions, and on the stage and platform, and, thanks to new scientific methods, the firm has been able to completely overcome the difficulties and drawbacks due to dull and foggy weather.

The portrait of Mr. and Mrs. Kendal on page 191 is by Alfred Ellis and Walery, of 51, Baker Street, W., and that of Mrs. Patrick Campbell, on page 54, is by Sarony, of New York, and not as stated at foot.

The portrait of Mr. George Alexander on page 5 is by The Dover Street Studios.

A LIST OF THE THEATRES, MUSIC HALLS, CONCERT HALLS, &c., OF GREAT BRITAIN AND IRELAND.

I.—LONDON THEATRES.

**=Licensed by the Lord Chamberlain. PAT.=Patent theatres (enjoying the privilege of letters patent direct from the Crown). s=Licensed by the London County Council for stage plays. M=Licensed by the L.C.C. for music and dancing. P=Provisional license for music and dancing (granted, as a rule, in cases of reconstruction, or where structural alterations are demanded by the licensing authority). T=License granted only on condition that no intoxicants are sold on the premises. c=Closed. R=Undergoing reconstruction. V=Now run as a variety theatre, except for annual pantomime. W.O.=Conducted under control of Secretary of State for War. X=Theatres outside the County of London, which are licensed by the local authorities of the districts in which they are situated.*

WEST END THEATRES.

- * Adelphi, Strand, W.C.
- * Aldwych, Aldwych, W.C.
- * Apollo, Shaftesbury Avenue, W.
- * CR Avenue, Northumberland Avenue, W.C.
- * Criterion, Piccadilly Circus, W.
- * Comedy, Panton Street, Haymarket, S.W.
- * s Court, Sloane Street, S.W.
- * Daly's, Cranbourne Street, W.C.
- * PAT. Drury Lane, Catherine Street, W.C.
- * Duke of York's, St. Martin's Lane, W.C.
- * Gaiety, Strand, W.C.
- * Garrick, Charing Cross Road, W.C.
- * Great Queen Street, W.C.
- * Haymarket, Haymarket, S.W.
- * His Majesty's, Haymarket, S.W.
- * Imperial, Westminster, S.W.
- * Lyric, Shaftesbury Avenue, W.
- * New, St. Martin's Lane, W.C.
- * Prince of Wales's, Coventry Street, W.
- * Princess's, Oxford Street, W.
- * PAT. Royal Opera House, Covent Garden, W.C.
- * Royalty, Dean Street, Soho, W.
- * Savoy, Strand, W.C.
- * Scala, Charlotte Street, Tottenham Court Rd., W.
- * St. James's, King St., St. James's, S.W.
- * Shaftesbury, Shaftesbury Avenue, W.
- * Terry's, Strand, W.C.
- * Vaudeville, Strand, W.C.
- * Waldorf, Aldwych, W.C.
- * Wyndham's, Charing Cross Road, W.C.

LONDON SUBURBAN THEATRES.

- * Alexandra, Stoke Newington, N.
- * W.O. Artillery, Woolwich, S.E.
- * X Borough, Stratford, E.
- * V Britannia, Hoxton, N.
- * s Brixton, Brixton Road, S.W.
- * s Broadway, Deptford, S.E.
- * Camden, Camden Road, N. (Robert Arthur).
- * TS Carlton, Greenwich, S.E.
- * s Coronet, Notting Hill Gate, W. (Robert Arthur).
- * X County, Kingston-on-Thames.
- * Crown, Peckham, S.E.
- * X Crouch End Opera House, Crouch End, N.W. (Samuel James).
- * X Crystal Palace Theatre, Upper Norwood, S.E.
- * X Grand, High Street, Croydon.
- * s Grand, Fulham, S.W. (Robert Arthur).
- * Grand, Islington, N. (Samuel James).
- * Dalston, Dalston, N.
- * Elephant and Castle, S.E.
- * s King's, Hammersmith.
- * X King's, Walthamstow.
- * s Lyric Opera House, Hammersmith, W. (Samuel James).
- * Marlborough, Holloway, N.
- * Pavilion, Mile End, E.
- * Prince's, East India Dock Road, Poplar, E. (Clarence Sonnes).
- * V Prince of Wales's, Richmond ("Syndicate").
- * Princess of Wales's, Kennington, S.E. (Robert Arthur).
- * Regent (formerly "Sebright"), Hill Street, Hackney, N.E.
- * X Royal, Stratford, E.
- * X Royal, Crown Hill, Croydon.
- * X Royal, Edmonton.
- * s Shakespeare, Clapham Junction, S.W.
- * Standard, Shoreditch, E.
- * Terriss's, Rotherhithe, S.E.
- * West London, Edgware Road, W.
- * TS Woolwich Grand, Woolwich, S.E.

VARIETY THEATRES IN LONDON AND THE SUBURBS.

(Names in brackets indicate responsible managers or agency through which artistes are booked.)

- * M Alhambra, Leicester Square, W.C.
- * TS M Balham Empire, Balham High Rd., S.W.
- * s Barnard's Palace, Woolwich, S.E.
- * CPM Battersea Empire, York Road, S.W.
- * M Bedford, High Street, Camden Town, N.

- * v Britannia, Hoxton, N.E. (Barrasford and Macnaghten).
 T M Camberwell Palace, Camberwell, S.E. (Moss and Stoll).
 M Cambridge, 136, Commercial Road, E. (Burney and Richards).
 M Canterbury, Westminster Bridge Road, S.E. ("Syndicate").
 x Crystal Palace Theatre, S.E.
 T M Chelsea Palace, King's Road, Chelsea, S.W. ("Syndicate").
 * Coliseum, St. Martin's Lane, W.C. (Moss and Stoll).
 M Collins's, Islington Green, N. (Richards and Burney).
 T M Duchess Palace, High Road, Balham, S.W. ("Syndicate").
 M Empire, Leicester Square, W.C.
 x Empire Palace, Ealing, W. ("Syndicate").
 T M Empress, Brixton Road, S.W. ("Syndicate").
 T M Euston, Euston Road, N.W. ("Syndicate").
 M Foresters, 93 and 95 Cambridge Road, E. (Macnaghten).
 c Gatti's, Villiers Street, Strand, W.C.
 C F M Gatti's, Westminster Bridge Rd., S.E.
 T M Grand Palace, Clapham Junction, S.W. ("Syndicate").
 M Granville, Walham Green, S.W. ("Syndicate").
 T M Hackney Empire, Mare Street, Hackney, N.E. (Moss and Stoll).
 M Hengler's (Royal Italian Circus; National Skating Palace), Argyll Street, Oxford Circus, W.
 T M Hippodrome, Cranbourne Street, W.C. (Moss and Stoll).
 M Holborn Empire (formerly the Royal), 242, Holborn, W.C. ("Syndicate").
 T M Holloway Empire, Holloway Road, N. (Moss and Stoll).
 M Islington Empire, Agricultural Hall, N. ("Syndicate").
 s Kilburn Theatre Royal (late Empire), Belsize Road, N.W.
 T F M Kilburn Vaudeville Theatre, 9, 10, 11, Parade, High Road, Kilburn, N.W.
 M London, Shoreditch, High Street, E.C. (Burney and Richards).
 T M Lyceum, Wellington Street, Strand, W.C. (Barrasford).
 T C M Metropole, Denmark Hill, S.E.
 M Metropolitan, 267 and 269 Edgware Road, W. ("Syndicate").
 M Middlesex, 167, Drury Lane, W.C. ("Syndicate").
 M Montpelier (now Empire), Montpelier Street, Walworth.
 T M New Cross Empire, New Cross Road, S.E. (Moss and Stoll).
 M Oxford, 14, Oxford Street, W. ("Syndicate").
 M Palace, Bow, E. (Macnaghten).
 M Palace Greenwich, (late Parthenon S.E. (Barnard).
 M Palace, Hammersmith, W.
 x Palace, Hounslow.
 E Palace, North End, Croydon.
 M Palace, Shaftesbury Avenue, W.
 x Palace, Walthamstow.
 M Paragon, 96, Mile End Road, E. ("Syndicate").
 M Pavilion, 3, 4, and 5, Piccadilly, W. ("Syndicate").
 x People's Palace, Tottenham, N.
 T F M Putney Empire, Gardner's Lane, S.W.
 M Queen's Palace, Poplar, E.
 x v Richmond Theatre, Richmond ("Syndicate").
 M Royal, Holborn (see Holborn Empire).
 x Royal Albert, Canning Town, E.
 M Royal Standard, Victoria, S.W.
 T M Sadler's Wells, Islington, N. (Macnaghten).
 T M Shepherd's Bush Empire, Shepherd's Bush, W. (Moss and Stoll).
 M South London Palace, 92, London Road, S.E. ("Syndicate").
 M Star Music Hall, Abbey Street, Brompton, S.E. (music only).
 x Stratford Empire, Stratford, E. (Moss and Stoll).
 T M Surrey, Blackfriars Road, S.E. (Macnaghten).
 M Tivoli, Strand, W.C. ("Syndicate").
 * Variety, Pitfield Street, Hoxton, N.

MISCELLANEOUS.

- M Aeolian Hall, New Bond Street, W.
 * Agricultural Hall, Islington, N.
 Albert Hall, Kensington, W. (Regulated entirely by special Act of Parliament).
 M Amersham Hall, New Cross, S.E.
 T S M Balham Assembly Rooms, Balham, S.W.
 M Battersea Town Hall, Lavender Hill, S.W.
 M Bechstein Hall, Wigmore Street, W.
 M Bermondsey Town Hall, Spa Road, S.E.
 S M Bijou Theatre, 21, Archer Street, Westbourne Grove, W.
 M Bow and Bromley Institute, Bow Road, E.
 M Brixton Hall, Acre Lane, S.W.
 M Caxton Hall, Caxton Street, Westminster, S.W.
 S M Chelsea Town Hall, King's Road, S.W.
 * M Cripplegate Institute, Golden Lane, E.C.
 S M Earl's Court Exhibition Buildings, S.W.
 M Exeter Hall, Strand, W.C.
 M Finsbury Town Hall, Rosebery Avenue, N.
 M Fulham Town Hall, Walham Green, S.W.
 M Greenwich Borough Hall, Royal Hill, S.E.
 M Grosvenor Hall, 200, Buckingham Palace Road, S.W.
 M Hammersmith Town Hall, Broadway, Hammersmith, W.
 M Hampstead Town Hall, Haverstock Hill, N.W.
 M Holborn Town Hall, Grays Inn Road, W.C.
 M Imperial Hall, Grove Vale, E. Dulwich, S.E.
 M Kensington Town Hall, Kensington High Street, W.
 M Ladbroke Hall, 124, Ladbroke Grove, W.
 M Limehouse Town Hall, Commercial Road, E.
 F M Metzler's Concert Hall, 41, Great Marlborough Street, W.
 M Myddleton Hall, Almeida Street, N.

M National Skating Palace, 7, Argyll Street, W.
 M New Cross Hall, Lewisham High Road, S.E.
 M Olympia, Addison Road, W.
 M Poplar Town Hall, Newby Place, E.
 M Portman Rooms, 58, Baker Street, W.
 M Prince's Skating Club, South Place, Knightsbridge, W.
 M Queen's Hall, Langham Place, W.
 * M Rotherhithe Town Hall, Lower Road, Rotherhithe, S.E.
 M Royal Horticultural Society Hall, Vincent Square, Westminster, S.W.
 M Royal Victoria Hall, Waterloo Bridge Road, S.E.

M Salle Erard, 18, Great Marlborough Street, W. (licensed for music only.)
 M Shoreditch Town Hall, Old St., E.C.
 M Steinway Hall, 17, Lower Seymour Street, W. (music only.)
 M Stepney Town Hall, Cable Street, E.
 * St. George's Hall, Langham Place, W.
 M Surrey Masonic Hall, 295, Camberwell New Road, S.E.
 Victoria Hall (see Bijou).
 M Wandsworth Town Hall, High Street, Wandsworth, S.W.
 T M Woolwich Town Hall, Upper Market Street, Woolwich, S.E.

II—PROVINCIAL THEATRES AND MUSIC HALLS.

WITH POPULATION OF TOWNS AND NAMES OF RESPONSIBLE MANAGERS OR PROPRIETORS.

(1)=*First Class Theatre*; (2)=*Second Class*; (3)=*Third Class*; *f.*=*Fit-up*.

ABERAVON, Glam. (7,500)—Grand, J. E. Corlass.
 ABERCARNE, Mon. (12,500)—Victoria Hall, *f.*
 ABERDARE (44,000)—New Theatre, Z. Andrews.
 ABERDEEN (154,000)—Her Majesty's (2)
 Robert Arthur; Palace, E. Sheldon.
 ABERGWYNN, Glam.—Workmen's Hall, *f.*
 ABERISTWYTH (8,000)—Coliseum, D. Phillips;
 New Market Hall, *f.*
 ABERTILERY (22,000)—Metropole, Carlton
 and Duckworth.
 ACCRINGTON (44,000)—*Princes* (3), J. B.
 Ormerod; Hippodrome, Willmot, Potter, and
 Vandy.
 ALCESTER (2,336)—Corn Exchange, *f.*
 ALDERSHOT (31,000)—Royal (3), Clarence
 Soundes.
 ALEXANDRIA, Dumbartonshire—Town Hall, *f.*
 ALFRETON (18,000)—Town Hall, *f.*
 ALLOA (17,000)—Town Hall, *f.*
 ALNWICK (6,716)—Corn Exchange, *f.*
 ALTON, Hants. (6,000)—Assembly Rooms, *f.*
 ALTRINCHAM (17,700)—Public Hall, *f.*
 ALVA, Stirlingshire (6,000)—Town Hall, *f.*
 AMBLE, Northumberland (3,000)—Bijou, *f.*
 AMBLESIDE, Westmorland (2,536)—Assembly, *f.*
 AMMANFORD, Carmarthenshire (4,000)—
 Ivories Hall, *f.*
 ANDOVER, Hants. (6,509) — Assembly
 Rooms, *f.*
 ANNAN, Dumfriesshire (6,000)—Victoria
 Hall, *f.*
 ABERROATH, Forfar, (23,000)—Theatre, J.
 Melvin; Public Hall, A. Joiner.
 ANDROSSAN, Ayrshire (6,045)—Assembly
 Hall, *f.*
 ARMAGH, Co. Armagh (7,500)—Tontine
 Hall, *f.*
 ASHBY-DE-LA-ZOUCH, Leicestershire (4,753)—
 Market Hall, *f.*
 ASHBORNE, Derby (4,000)—Town Hall, *f.*
 ASHFORD, Kent (4,816)—Corn Exchange, *f.*
 ASHINGTON, Northumberland, (14,000)—
 Miners' Theatre.

ASHTON-UNDER-LINE (44,000) — Royal (3),
 Charles Revill; Empire Hippodrome, W. B.
 Broadhead.
 ASPATERA, Cumberland (3,000)—Public
 Hall, *f.*
 ASTWOOD BANK—Assembly Rooms, *f.*
 AXLESBURY, Bucks. (9,244)—Town Hall, *f.*
 AYE (29,200)—Gaiety, R. C. Buchanan.
 BACUP, Lancs. (23,000)—New Court Theatre,
 F. Denman Wood.
 BALLINA, Co. Mayo (4,850)—Muffeny's Opera
 Hall, *f.*
 BALLYMENA, Co. Antrim (11,000)—Protestant
 Hall, *f.*
 BANBRIDGE, Co. Down (5,000)—Temperance
 Hall, *f.*
 BANBURY, Oxfordshire (12,967)—Theatre
 Royal, G. S. King, *f.*
 BANGOR, Carnarvonshire (11,269)—Penrhyn
 Hall, *f.*
 BARMOUTH, Merionethshire (2,213)—Assem-
 bly Rooms, *f.*
 BARNOLDSDWICK, Yorks. (7,141)—Queen's
 Hall, *f.*
 BARNLEY (41,100)—Royal (3), A. G. Mit-
 chell; Public Hall, *f.* G. E. Hoey.
 BARNSTAPLE, Devonshire (14,137)—Theatre
 Royal, *f.*
 BARRHEAD, Renfrewshire (13,800)—People's
 Hall, *f.*
 BARROW-IN-FURNESS (57,000)—Royalty, Hugh
 Robertson; His Majesty's, H. Calvert Rout-
 ledge; Tivoli, Signor Pepi; Hippodrome,
 George Zalva.
 BASINGSTOKE, Hants. (9,793)—Drill Hall, *f.*
 BATH (61,000)—Royal (2), Egbert Lewis;
 Palace, Frank Macnaghten.
 BATHGATE, Linlithgowshire (7,100)—Corn
 Exchange, *f.*
 BATLEY, Yorks. (31,000)—Royal, J. Edward
 Whitty; Victoria Hall, J. Hopkinson, *f.*
 BEDFORD (35,000)—Royal County (3), E.
 Graham-Falcon; Corn Exchange, *f.*
 BELFAST (350,000)—Royal (1), F. W. Warden;
 Palace, F. W. Warden; Empire, Moss and
 E E 2

Stoll; Alhambra, H. T. Downs; Hippodrome, Irving Bosco; Ulster Hall, Belfast Corporation.

BELPER, Derbyshire (10,934)—Public Hall, *f.*
BERKHAMSTEAD, Herts. (5,329)—Town Hall, *f.*
BERWICK-ON-TWEED, Northumberland

(13,437)—Corn Exchange, *f.*

BEXHILL (13,100)—Kursaal.

BEXLEY HEATH (11,200)—Public Hall, *f.*

BICESTER, Oxfordshire (3,023)—Corn Exchange, *f.*

BIDEFORD, Devonshire (8,754). — Public Rooms, *f.*

BIGGLESWADE, Bedfordshire (5,120)—Town Hall, *f.*

BILSTON, Staffs. (24,000)—Royal, Harry Battersby.

BIRKENHEAD (111,000)—Royal, W. W. Kelly; Metropole, W. W. Kelly; Argyle Music Hall, D. J. Clarke; Queen's Hall, Rees and Tattersall.

BIRMINGHAM (523,000)—Royal (1), Tom B. Davis; Prince of Wales's (1), J. F. Graham; Grand (1), J. W. Turner; Metropole, Andrew Melville; Alexandra, Lester Collingwood; Carlton (Saltley), Arthur Carlton; Royal (Aston), Charles Barnard; Empire, Moss and Stoll; Hippodrome, T. Barrasford; Gaiety, A. Bushell; Bordesley Palace, Moss and Stoll; Ladywood Palace.

BISHOP AUCLAND (12,000)—Eden (3); R. Addison.

BISHOP'S STORTFORD, Essex (5,326)—Working Men's Club, *f.*

BLACKBURN (128,000)—Royal (3), Harry York; Prince's, E. H. Page; Palace, F. Macnaghten; Circus, J. F. Scott; Exchange Hall, W. Kenyon, *f.*

BLACKPOOL (47,500)—Opera House (2), J. R. Huddleston; Grand (2), P. Sergenson; Palace, G. H. Harrop; North Pier Pavilion, J. Walker; Victoria Pier Pavilion, Secretary; Hippodrome, Signor Pepi; Tower Circus, G. H. Harrop; Tower Pavilion, G. H. Harrop; Alhambra, G. H. Harrop; Winter Gardens, J. R. Huddleston; Central Pier, C. C. Chantler.

BLAENAVON, Monmouthshire (10,869)—Workmen's Institute, *f.*

BLAIRGOWRIE, N.B. (4,500)—Public Hall, Secretary, *f.*

BLANDFORD, Dorsetshire (3,649)—Corn Exchange, *f.*

BLAYDON-ON-TYNE (18,000)—New Royal, Gladys Gilchrist.

BLYTH, Northumberland (7,000)—Royal, George E. Good.

BODMIN, Cornwall (5,353)—Public Rooms, *f.*

BOGNOR (6,200)—Theatre, E. L. Wood.

BOLTON (169,000)—Royal (2), J. F. Elliston; Grand, J. F. Elliston; Circus, King Onmv.

BOOTLE (59,000)—Muncaster Theatre, H. Pennington.

BOSTON, Lincolnshire (15,667)—Shodfriars Hall, *f.*

BOURNE, Lincs. (4,361)—Corn Exchange, *f.*

BOURNEMOUTH (64,000)—Royal (2), F. Mouillot and W. de Frece; Grand (Boscombe), F. Mouillot; Winter Garden, Dan Godfrey.

BO'NESS, Linlithgowshire (9,100)—Drill Hall, *f.*

BOWNESS, Westmorland (1,079)—Bowness Institute, *f.*

BRACKNEEL, Berks. (2,492)—Victoria Hall, *f.*

BRADFORD (280,000)—Royal (1), John Hart; Prince's (1), F. Laidler; St. George's Hall,

G. H. Carter; Empire, Moss and Stoll Palace, F. Macnaghten.

BRAINTREE, Essex (3,330)—Institute, *f.*

BRECHIN, Forfarshire (4,816)—City Hall, *f.*

BRECON, Brecknockshire (6,111)—Guildhall, *f.*

BRENTWOOD, Essex (4,932)—Town Hall, *f.*

BRIDGNORTH, Salop (6,049)—Agricultural Hall, *f.*

BRIDGWATER, Somersetshire (15,209)—Town Hall, *f.*

BRIDGEND, Glam. (6,100)—Town Hall, T. Schofield, *f.*

BRIDGWATER (15,300)—Empire, P. Galino.

BRIDLINGTON (12,500)—Spa Theatre, Henry Hague; Royal Victoria, C. Palmer; Palace C. R. and C. H. Pullan.

BRIDPORT, Dorsetshire (5,710)—Rifle Drill Hall, *f.*

BRIGHTON, Yorks. (22,500)—Albert Theatre T. Morton Powell.

BRIGHTON (125,000)—Royal (1), H. Cecil Beryl; Grand (Eden), (2), Ernest Carpenter

Alhambra, J. L. Graydon; Hippodrome, T. Barrasford; Aquarium, John Henderson; Coliseum (late Empire), Eustace Jay; West Pier, A. D. Norman; Palace Pier, Drew Mackintosh; Hove Town Hall, H. Endacott, *f.*

BRISTOL (330,000)—Prince's (1), J. M. Chute; Royal (2), Ernest Carpenter; Empire, T. Barrasford; Palace, Horace Livermore; Colston Hall, A. H. Riseley.

BRITON FERRY, Glam. (7,000)—Assembly Rooms, S. Kaye, *f.*

BRIXHAM, Devonshire (8,090)—Town Hall, *f.*

BROMLEY, Kent (68,320)—Grand Hall, *f.*

BROMLEY, Kent (30,000)—Lyric, Arthur Carlton.

BROMSGROVE, Worcestershire (8,416)—Drill Hall, *f.*

BROUGHTON—Victoria, J. W. Haworth.

BRYNMAUR, Carmarthenshire (6,534)—Market Hall, *f.*

BUCKHURST HILL, Essex (4,789)—The Hall, *f.*

BURNLEY (100,000)—Opera House (3), W. G. Horner; Gaiety, J. E. Cullen; Empire, W. G. Horner; Mechanics' Institute, T. Hartley, *f.*

BURSLAM (39,000)—Wedgewood Theatre.

BURTON-ON-TRENT (51,000)—Opera House, W. and H. G. D. Bennett; Town Hall, W. Sheratt, *f.*

BURY (59,000)—Royal (3), Otto C. Culling; Phillips Hall, J. Prophet; Circus, Otto C. Culling; Hippodrome, W. H. Broadhead.

BURY ST. EDMUNDS (17,000)—Royal, C. H. Nunn; Athenæum Hall, E. A. Crack, *f.*

BUXTON (13,600)—Opera House, A. Willoughby; Town Hall, A. Willoughby, Jun., *f.*

CADOXTON, Glam.—Royal, *f.*

CAMBERLEY, Surrey (5,200)—Drill Hall, *f.*

CAMBOURNE, Cornwall (15,100)—Public Rooms, *f.*

CAMBRIDGE (39,000)—New (2), W. B. Redfern J.P., D.L.

CAMBUSLANG, Lanarks. (12,000)—The Institute, *f.*

CANTERBURY (25,000)—Royal.

CARDIFF (165,000)—Royal (1), R. Redford King's, Frank Bateman; Empire, Moss and Stoll.

CARLISLE (46,000)—Her Majesty's (3), H. Stewart M'Kinn; Public Hall, Hippodrome, S. C. Algie; Drill Hall, J. Lovett.

CARLUKE, Lanarks. (3,867)—Rankin Memorial Hall, *f.*

CARMARTHEN (10,000)—Assembly Rooms, Edward Baldwin, *f.*

- CARNARVON, Carnarvon (10,000)—Pavilion, D. Rhys; Guildhall, *f.*
- CASTLEFORD (20,000)—Royal, Charles Gadsby; Queen's, Dottridge and Lengden; Hippodrome, C. Moore.
- CASTLE DOUGLAS, Kirkcubrightshire (3,018)—Town Hall, *f.*
- CATERHAM, Surrey (9,500)—Public Hall, J. D. Rolls, *f.*
- CHATHAM (41,000)—Royal (2). C. and L. B. Barnard; Barnard's Palace, L. B. Barnard; Gaiety, Captain H. E. Day.
- CHELMSFORD, Essex (16,300)—Corn Exchange, *f.*
- CHELTHAM (50,300)—Opera House (2), H. Oswald Redford; Victoria Rooms, E. B. Shenton, *f.*
- CHERTSEY, Surrey (12,200)—Constitutional Hall, *f.*
- CHESTER (38,000)—Royalty (3), Milton Bode and Edward Compton; The Music Hall.
- CHESTERFIELD (30,000)—Royal, F. Macnaghten; Memorial Hall Theatre, *f.*, Manager.
- CHESTER-LE-STREET (11,000)—Royal, Mrs. A. Denville.
- CHICHESTER, Sussex (12,500)—Corn Exchange, *f.*
- CHIPPENHAM, Wiltshire (6,200)—New Hall, *f.*
- CHIPPING NORTON, Oxford (3,780)—Town Hall, *f.*
- CHORLEY, Lancs. (29,000)—Grand, G. T. Santé.
- CINDERFORD, Gloucestershire (40,000)—Town Hall, A. E. Dykins, *f.*
- CIRENCESTER, Gloucester (7,500)—Corn Hall, *f.*
- CLACTON (8,000)—Operetta House, Charles Macdona; Pier Pavilion.
- CLAYTON MOOR, Cumberland (9,600)—Market Hall, *f.*
- CLEETHORPES (12,500)—Alexandra, G. Moodie; Empire, J. C. White; Circus, M. Dowse.
- CLONES, Co. Monaghan—The Hall, *f.*
- CLYDEBANK (21,000)—New Gaiety, R. C. Buchanan.
- COCKERMOUTH, Cumberland (6,200)—Public Hall, *f.*
- COLERAINE, Co. Londonderry (7,200)—Town Hall, *f.*
- COATBRIDGE (41,000)—Royal, Mrs. Mary Watson.
- COLCHESTER (40,000)—Royal (3), Charles Macdona; Hippodrome, F. Mouillot and W. de Frece; Corn Exchange, *f.*; Drill Hall, *f.*
- COLNE, Lancs. (23,000)—Royal, Gerald Harding.
- COLWYN BAY, Denbighshire (9,100)—Public Hall, *f.*
- CONSETT, Durham (10,000)—New Royal, H. Robertson; New Town Hall, *f.*
- CONWAY, Carnarvonshire (4,000)—Town Hall, *f.*
- CORK (76,000)—Opera House (2), John Morgan; Assembly Rooms, A. McEwan; Palace, Henry Kemble.
- COVENTRY (70,000) Opera House (2), Wm. Bennett; Hippodrome, T. M. Sylvester.
- COWDENHEATH, Fife (7,200)—Co-operative Hall, *f.*
- COWES, I. of Wight (13,600)—Foresters' Hall, *f.*
- CRADLEY HEATH (10,300)—Empire, J. H. Morton.
- CREWE (46,000)—Lyceum, Henry Taylor.
- CREWKERNE, Somersetshire (5,000)—Victoria Hall, *f.*
- CROOK, Durham (12,000)—Royal, Wallace Davidson.
- CUPAR, Fife (5,000)—Union Street Hall, *f.*
- DALRY, Ayrshire (4,021)—Public Hall, *f.*
- DALTON-IN-FURNESS, Lancs. (13,500)—Co-operative Hall, *f.*
- DARLINGTON, Durham (44,500)—Royal (3), James Bell; Drill Hall.
- DARTFORD, Kent (10,163)—Conservative Hall, *f.*
- DARTMOUTH, Devonshire (3,216)—Subscription Hall, *f.*
- DARWEN, Lancs. (40,500)—Royal, A. M. Loader.
- DAVENTRY, Northamptonshire (3,800)—Assembly Hall, *f.*
- DEAL (and WALMER) (15,000)—Globe; Odd-fellows' Hall, *f.*; Pier Pavilion.
- DENBIGH, Denbighshire (4,422)—Drill Hall, *f.*
- DERBY (120,000)—Grand (2), T. Allan Edwards; Palace, T. Allan Edwards.
- DEVONPORT (see Plymouth).
- DEWSBURY, Yorks. (28,000)—Royal, J. Herbert Asquith; Hippodrome, George Weldon; Town Hall, *f.*, Town Clerk.
- DONCASTER, Yorks. (29,000)—New Grand (3), J. W. Chapman; Hippodrome, G. Weldon.
- DORCHESTER, Dorsetshire (3,822)—Corn Exchange, *f.*
- DORKING, Surrey (9,577)—Public Hall, *f.*
- DOUGLAS, Isle of Man (54,000 winter; 150,000 summer)—Grand (2), Alfred Hemming; Gaiety (2), Charles Fox; Palace, Charles Fox; Derby Castle, Charles Fox; Hippodrome, Powell and Connor; New Empire, Charles Elderton.
- DOVER (42,000)—Royal, Fred. C. Dew; Empire, Maltby and Haines.
- DOWNPATRICK, Co. Down (3,510)—Assembly Hall, *f.*
- DROGHEDA, Co. Louth (14,100)—Whitworth Hall, *f.*
- DUBLIN (376,000, including suburbs)—Gaiety (1), Charles Hyland; Royal (1), Fredk. Mouillot; Queen's (2), J. W. Whitbread; Empire, Empire Co., Ltd. (Moss and Stoll); Tivoli, Charles M. Jones; World's Fair, C. A. James; Waxworks, S. Samuels.
- DUDLEY, Worcester (50,000)—Opera House, J. Maurice Clement; Empire, Fred. Anderson; Public Hall, *f.*, E. Blocksidge.
- DUMBARTON, Dumbartonshire (20,100)—Burgh Hall, *f.*
- DUMFRIES, N.B. (18,000)—Royal, W. E. Potts; Mechanics' Hall, *f.*, W. E. Huddleston.
- DUNBAR, Haddingtonshire (5,000)—Corn Exchange, *f.*
- DUNCANNON, Co. Tyrone (5,000)—Foresters' Hall, *f.*
- DUNDALK, Co. Louth (15,000)—Town Hall, *f.* Clerk to Urban Council.
- DUNDEE, Forfarshire (160,000)—His Majesty's (2), Robert Arthur; People's Palace, Rosen and Bliss; Gaiety, R. A. B. Williams; Empire, Frank Peroival.
- DUNFERMLINE, Fife (26,000)—Opera House, W. E. Potts; St. Margaret's Hall, *f.*, A. Buchanan.
- DUNS, Berwickshire (2,500)—Volunteers' Hall, *f.*
- DUNSTABLE, Bedfordshire (5,400)—Corn Exchange, *f.*
- DURHAM (15,000)—Assembly Rooms, *f.*

EASTBOURNE, Sussex (45,000)—Devonshire Park (2), A. Standen Triggs; Pier Pavilion, George Hayes; Hippodrome, S. Lloyd; Park Pavilion, A. Standen Triggs; Town Hall, W. J. Kennard; Central Hall, *f.*; New Hall, *f.*

EAST DEREHAM, Norfolk (5,500)—Royal, H. L. Hilliard; Corn Exchange, *f.*, Sec.

EBBW VALE, Mon. (21,000)—King's Theatre, Arthur Carlton; Market Hall.

ECCLES, Lancs. (35,000)—Lyceum, Potasch and Wardle.

EDINBURGH (317,000)—Royal (1), Howard and Wyndham; Lyceum (1), Howard and Wyndham; Grand, Eade Montefiore; Gaiety, (Leith), R. C. Buchanan; Empire, Moss and Stoll; Circus, John Henry Cooke.

EDMONTON, Middlesex (50,000)—Royal, J. L. S. Moss; Town Hall, *f.*

EGREMONT, Cumberland (5,976)—Town Hall, *f.*

ELY, Cambridgeshire (8,171)—Public Room, *f.*

ENNISKILLEN, Co. Fermagh (5,339)—Town Hall, *f.*

EPSOM, Surrey (6,916)—Public Hall, *f.*

ERITH, Kent (9,812)—Public Hall, *f.*

EVESHAM, Worcestershire (7,000)—Farmers' Hall, *f.*; Town Hall, *f.*

EXETER, Devon (47,000)—Royal (2), E. J. Domville.

EXMOUTH, Devonshire (5,614)—Public Hall, *f.*

FALKIRK, Stirling, N.B. (30,000)—Grand, R. C. Buchanan; Town Hall, *f.*, J. Jarvie.

FALMOUTH, Cornwall (12,131)—Drill Hall, *f.*

FARNHAM, Surrey (6,000)—Exchange, *f.*

FARNWORTH, Lancs. (26,000)—Queen's, T. Morton Powell.

FAVERSHAM, Kent (9,484)—Lecture Hall, *f.*

FEATHERSTONE, Yorks. (13,000)—Royal, Leonard Vidal.

FERNDALE, Glam. (22,000)—Royal, Hopkins Bros.; Tudor Hall, *f.*

FLEETWOOD, Lancs. (14,000)—Queen's, H. J. Snelson.

FOLKESTONE, Kent (32,000)—Pleasure Gardens Theatre (2), H. W. Rowland; Victoria Pier, Keith Prowse; Leas Pavilion, A. Sitter; Town Hall, *f.*, Town Sergeant.

FORFAR, Forfarshire (12,817)—Reid Hall, *f.*

FROME, Somersetshire (11,181)—Market Hall, *f.*

GAINSBOROUGH, Lincs. (18,000)—King's, Arthur Carlton; Albert, R. Kirk; Public Hall, *f.*, W. Gettler.

GALASHIELS, Selkirk (15,500)—Volunteer Hall, *f.*; Public Hall, *f.*

GATESHEAD-ON-TYNE, Durham (110,000)—Queen's (3), Sidney Bacon; Metropole, Sidney Bacon.

GILLINGHAM, Kent (New Brompton)—Hippodrome, F. Monti; Public Hall, *f.*

GIRVAN, Ayrshire (4,500)—Assembly Rooms, *f.*

GLASGOW (780,000)—Royal (1), F. W. Wyndham; Royalty (1), F. W. Wyndham; King's (1), F. W. Wyndham; Princess's (2), Richard Waldon; Grand (2), Richard Waldon; Lyceum (3), Richard Waldon; Metropole (3), Arthur Jefferson; Empire, Moss and Stoll; Palace, R. Waldon and T. Barrasford; Pavilion, S. Lloyd; Zoo-Hippodrome, Moss and Stoll; Queen's, Colquhoun and Armstrong; Britannia, A. Hubner; Public Hall (Springburn), W. Freer; Public Hall (Langside), W. Freer; Harmonic Concerts, Wm. Biggam; Tivoli, P. Mackay Findlay; Coliseum, Moss and Stoll.

GLOUCESTER, Derby (22,000)—New Theatre Royal, Sydney Spenser; Town Hall, Corporation.

GLOUCESTER (50,000)—Royal (3), C. W. and J. R. Poole; King's, C. W. and J. R. Poole.

GODALMING, Surrey (8,600)—Borough Hall, *f.*

GOOLE, Yorks. (17,000)—Royal, J. E. Tomlinson.

GRANGEMOUTH, Stirlingshire (4,500)—Town Hall, *f.*

GRANTHAM, Lincs. (18,000)—Royal, J. E. Tomlinson.

GRAVESEND, Kent (28,000)—Grand Varieties, David Hart; Public Hall, *f.*

GREAT GRIMSBY, Lincs. (65,000)—Prince of Wales's (2), J. H. Curry; Tivoli, J. H. Curry; Palace, T. Allan Edwardes; King's Hall, Hubert Ravenhill.

GREAT YARMOUTH, Norfolk (52,000)—Aquarium (2), J. W. Nightingale; Royal, J. W. Nightingale; Hippodrome, George Gilbert; Britannia Pier, J. W. Nightingale; Wellington Pier Pavilion, Corporation; Town Hall, J. W. Moy.

GREENOCK, N.B. (68,000)—Alexandra (3), R. C. Buchanan; Empire, Harry B. Skivington; Palace, Alfred Selwyn; Town Hall, Corporation.

GUERNSEY, Channel Islands (44,000)—St. Julian's Hall, C. Robert Perkins.

GUILDFORD, Surrey (7,500)—County Hall, *f.*

HALIFAX, Yorks. (105,000)—Grand (3), W. Robinson; Royal (3), W. Robinson; Palace, F. Macnaghten.

HALSTEAD, Essex (6,700)—Town Hall, *f.*

HAMILTON, Lanarkshire (34,000)—Victoria Hall, *f.*

HANLEY, Staffs. (62,000)—Royal (2), C. G. Elphinstone; Grand, Varieties, C. G. Elphinstone; Victoria Hall, George Barlow.

HARROGATE, Yorks. (29,000)—Opera House (2), W. Peacock; Kursaal, H. J. Dacre; Winter Gardens, A. H. Davis.

HARROW, Middlesex (5,725)—Public Hall, *f.*

HARTLEPOOL, Durham (23,000)—Empress, Everton and Cragg.

HARTLEPOOL (West) (63,000)—Grand (3), Fred Granville; Palace, Frank Macnaghten.

HASTINGS, Sussex (66,000)—Gaiety (2), H. W. Rowland; Pier Pavilion, J. D. Hunter; Hippodrome, Harry Day; Public Hall, Wm. Slade, *f.*

HAVERFORDWEST, Pembrokeshire (4,900)—Masonic Hall, *f.*

HAVERHILL, Suffolk (3,683)—Town Hall, *f.*

HAWICK, Roxburghshire (17,300)—New Theatre (3), W. Payne Seddon; Town Hall, W. Beattie; Exchange Hall, *f.*, W. Laidlaw.

HEBBURN-ON-TYNE, Durham (21,000)—Royal, W. A. Jackson.

HEDNESFORD, Staffs. (2,100)—Drill Hall, *f.*

HELENSBURGH, Dumbartonshire (7,693)—Victoria Hall, *f.*

HELSTON, Cornwall (3,088)—Godolphin Hall, *f.*

HENLEY-ON-THAMES, Oxfordshire (3,692)—Kenton Hall, *f.*

HEREFORD (22,000)—Garrick, Arthur Carlton; Drill Hall, *f.*

HERNE BAY, Kent (6,700)—Town Hall, *f.*

HERTFORD, Hertfordshire (8,233)—Corn Exchange, *f.*

HEXHAM, Northumberland (7,000)—Town Hall, *f.*

HITCHIN, Hertfordshire (9,070)—Town Hall, *f.*

HOLYHEAD, Anglesey (9,689)—Town Hall, *f.*

- HOBLEY, Surrey (2,385) — Constitutional Club, *f.*
 HORNCASTLE, Lincs. (4,818) — Corn Exchange, *f.*
 HORSHAM, Sussex (9,552) — Assembly Rooms, *f.*
 HOUGHTON-LE-SPRING, Durham (7,900) — Royal, S. James.
 HORNLAND (12,700) — Metropole, G. S. King; Princess's, Arthur Carlton.
 HUCKNALL TORKARD, Notts. (15,500) — Royal, Sidney Spencer; Public Hall, *f.*, Secretary.
 HUDDERSFIELD (96,000) — Royal (3), Milton Bode and Edward Compton; Hippodrome, Northern Theatres Co.; Town Hall, Borough Treasurer.
 HULL, Yorks. (242,000) — Royal (1), W. Morton; Grand, Wynn Miller; Alexandra, George Morton; Palace, Moss and Stoll; Hippodrome, Alfred Graham; Bijou, Fred. Thorne; Circus, E. Emerson.
 HUNTINGDON, Huntingdonshire (4,229) — Corn Exchange, *f.*
 HYDE, Cheshire (33,000) — Royal, F. Granville.
 ILFORD, Essex (5,042) — Town Hall, *f.*
 ILFRACOMBE, Devonshire (6,255) — Runnacleave Hall, *f.*
 ILKESTON, Derbyshire (26,000) — Royal, L. F. A. Rogers.
 INNERLEITHEN, Peebleshire (2,313) — Drill Hall, *f.*
 INVERNESS, N.B. (23,000) — Royal, Cameron Burgess; Music Hall, E. Todd.
 IPSWICH (67,000) — Lyceum (3), J. E. Hennings; Hippodrome, E. H. Bostock; Public Hall, George Watson; Lecture Hall, *f.*, Secretary.
 JARROW-ON-TYNE, Durham (34,500) — Royal (3), Hugh Robertson.
 JERSEY, Channel Islands (53,000) — Opera House, C. R. Perkins; Oddfellows' Hall, *f.*, Secretary.
 KEIGHLEY, Yorks. (42,000) — Queen's, Lingford Carson; Mechanics' Hall, *f.*, Secretary.
 KELSO, Roxburghshire (4,687) — Corn Exchange, *f.*
 KENDAL, Westmorland (14,500) — St. George's Theatre, J. W. Butler; Town Hall, *f.*, C. Graham.
 KESWICK, Cumberland (3,201) — Queen of the Lakes Pavilion, *f.*
 KETERING, Northampton (29,000) — Avenue, Frank Payne; Victoria, W. Gray; Town Hall, *f.*, Town Clerk.
 KIDDERMINSTER, Worcester (25,000) — New Opera House (3), J. P. Moore; Tivoli, Reckie and Stevens; Town Hall, *f.*, Town Clerk.
 KILKENNY — New, T. J. Brown.
 KILMARNOCK, Ayrshire (34,000) — King's, R. C. Buchanan; Corn Exchange, *f.*
 KILSYTH, Stirlingshire (6,000) — Victoria Hall, *f.*
 KING'S LYNN, Norfolk (21,000) — New Royal (2), J. Bannister Howard; St. James's Hall, G. M. Bridges.
 KINGSTOWN, Dublin — Pavilion Gardens.
 KINROSS, Kinross-shire (2,000) — Town Hall, *f.*
 KIRKCALDY, Fife (23,000) — King's, R. C. Buchanan; Adam Smith Hall, *f.*, Town Chamberlain; Corn Exchange, Mrs. Kay.
 KIRKCUDBRIGHT, Kirkcudbrightshire (2,400) — Town Hall, *f.*
 LANCASTER (41,000) — Athenæum, H. Wilkinson; Palace, Porter and Fergusson; Palatine Hall, C. Johnson.
 LARGS, Ayrshire (3,079) — Public Hall, *f.*
 LARKHALL, Lanarkshire (6,503) — Public Hall, *f.*
 LARNE, Antrim (7,000) — Victoria Hall, *f.*
 LAUNCESTON, Cornwall (4,100) — Town Hall, *f.*
 LEAMINGTON, Warwick (27,000) — Royal, Milton Bode and Edward Compton.
 LEATHERHEAD, Surrey (4,500) — Town Hall, *f.*
 LEDBURY, Hereford (3,250) — Royal Hall, *f.*, E. Hopkins.
 LEEDS, Yorks. (430,000) — Grand (1), John Hart; Queen's (2), Ernest Dottridge; Royal (2), Frank Macnaghten; Empire, Moss and Stoll; City Varieties, F. W. Wood; Tivoli, T. Barrasford; Coliseum, J. A. Wynn.
 LEEK, Staffs. (15,000) — Town Hall, *f.*
 LEICESTER — Royal Opera House (2), Milton Bode and Edward Compton; Royal (2), Milton Bode and Edward Compton; Palace, Moss and Stoll; Pavilion, F. Macnaghten.
 LEIGH, Lancs. (40,000) — Royal, J. Dewhurst; Circus, King Ohmy.
 LEIGHTON BUZZARD, Bedfordshire (6,000) — Corn Exchange, *f.*
 LENNIXTOWN, Stirlingshire (3,250) — Campsie Public Hall, *f.*
 LEOMINSTER, Herefordshire (6,500) — Corn Exchange, *f.*
 LESMAHAGOW, Lanarkshire (1,400) — Jubilee Public Hall, *f.*
 LEVEN, Fifeshire (6,500) — Town Hall, *f.*
 LEYLAND, Lancs. (7,000) — Public Hall, *f.*
 LICHFIELD, Staffs. (8,000) — St. James's Hall, *f.*
 LIMERICK, Ireland (39,000) — Royal, R. Frogety.
 LINCOLN (49,000) — Royal (3), Frank King; Palace, Frank Macnaghten; Central Hall, F. Stevenson.
 LINLITHGOW, Linlithgowshire (4,500) — Victoria Hall, *f.*
 LIVERPOOL (685,000) — Royal Court (1), Robert Arthur; Rotunda (2), M. Montgomery; Shakespere (1), J. Gaffney; Queen's, Lingford Carson; Lyric (2), H. O. Arnold; Star (3), H. Fineberg; Empire, Moss and Stoll; Olympia, Moss and Stoll; Hippodrome, T. Barrasford; Tivoli Palace, W. de Frece; New Parthenon, E. W. Smith; Royal Palace, M. Montgomery, Jun.; Paddington Palace, Walter de Frece; Park Palace, Walter de Frece; Haymarket, Fred. Willmot; Westminster, M. Montgomery.
 LLANDILO, Carmarthenshire (1,500) — Victoria Drill Hall, *f.*
 LLANDUDNO, Carnarvonshire (10,000) — Prince's, Edmund Tearle; Grand, A. G. Pugh; Pier, S. Hughes.
 LLANELLY, Carmarthenshire (26,000) — Royalty, Z. Andrews.
 LLANGOLEN, Denbighshire (4,200) — Pavilion, *f.*
 LLANRWST, Denbigh (1,000) — Concert Hall, J. Parry.
 LOCKERBIE, Dumfriesshire (2,700) — Lockerbie Town Hall, *f.*
 LONDONDERRY, Ireland (40,000) — Opera House, W. Payne Seddon.
 LONGFORD, Co. Longford (5,000) — The Hall, *f.*
 LONG EATON, Derbyshire (13,000) — Lyceum, T. Meaken.
 LONGTON, Staffs. (38,000) — Queen's, H. S. Howard.
 LOUGHBOROUGH, Leicester (22,000) — New Royal, Payne, Seddon and George Robertson.

LOWESTOFT, Suffolk (30,000)—Marina, E. A. Smith; Hippodrome.

LUDLOW, Salop (6,000)—Town Hall, *f*.
LURGAN, Co. Armagh (12,000)—Town Hall, *f*.
LUTON, Beds. (37,000)—Grand, E. Graham Falcon.

LYME REGIS, Dorset (2,000)—Drill Hall, W. Grant.

MACCLESFIELD, Cheshire (35,000)—Royal; W. K. Gatley; Hippodrome, Bendon and Larder.

MAESTEG, Glam. (15,000)—Town Hall Theatre, Poole Bros.

MAIDENHEAD, Berks. (13,000)—Grand, E. Dereve; Pavilion, G. Gude.

MAIDSTONE, Kent (30,000)—Hippodrome, T. M. Sylvester; Corn Exchange, *f*.

MALDON, Essex (5,468)—Public Hall, *f*.
MALVERN, GREAT, Worcestershire (7,600)—Assembly Rooms, *f*.

MANCHESTER (550,000; with Salford, 780,000)—Royal (1), Edmonstone Shirra; Prince's (1), George Lee; Gaiety (late Comedy) (2), H. M. Thorburn; Metropole (2), W. H. Broadhead; Osborne (2), W. H. Broadhead; Queen's (2), R. Flanagan; St. James's (2), H. A. Jordison; Grand Junction, W. B. Broadhead; King's Opera House, W. B. Broadhead; Prince of Wales's (Salford) (3), E. B. Goulden; Regent Opera House (2), (Salford), W. Turner; Hippodrome, Moss and Stoll; Empire, Moss and Stoll; Tivoli, C. A. Wilkes; Hippodrome (Hulme), W. B. Broadhead; Queen's Park Hippodrome, W. B. Broadhead; Palace, Walter de Frece; Regent Varieties (Salford), W. Turner; Hippodrome (Salford), W. B. Broadhead; Free Trade Hall, Secretary.

MANSFIELD, Notts. (22,000)—Victoria, G. Fox; Town Hall, R. Langley.

MARCHE, Cambridgeshire (6,190)—Public Hall, *f*.

MARGATE, Kent (24,000)—Royal ("Patent" theatre; 3), E. Macknight; Grand (2), F. Mouillot; Hippodrome, F. Mouillot and W. de Frece; Foresters' Hall, *f*.

MARKET DRAYTON, Salop (5,188)—Town Hall, *f*.

MARKET HARBOROUGH, Leicestershire (2,418)—Town Hall, *f*.

MARYPORT, Cumberland (6,938)—Athenæum Hall, *f*.

MAYBOLE, Ayrshire (4,474)—Town Hall, *f*.
MELTON MOWBRAY, Leicestershire (7,500)—Corn Exchange, *f*.

MERTHR TYDVIL, Glam. (70,000)—Royal, Will Smithson; Drill Hall, H. W. Southey; Temperance Hall, W. L. Daniel.

MEXBOROUGH, Yorks. (10,500)—Prince of Wales's, W. H. Belton.

MIDDLESBROUGH, Yorks. (95,000)—Royal (2), Chas. Imeson; Grand, Robert Arthur; Empire, John Brill; Oxford Palace, A. Graham; Temperance Hall.

MIDDLETON, Lancs. (25,500)—Pardoe's Theatre, W. Pardoe.

MILLOM, Cumberland (7,698)—Co-operative Hall, *f*.

MINEHEAD, Somerset (25,000)—Public Hall, *f*, A. S. Stickland.

MOLD, Flintshire (4,500)—Town Hall, *f*.

MONAGHAN, Co. Monaghan (2,933)—Town Hall, *f*.

MONMOUTH, Monmouthshire (5,586)—Rolls Hall, *f*.

MONTROSE, Forfarshire (14,823)—Burgh Hall, *f*.

MORECAMBE, Lancs. (12,000)—Royalty, Julian Malvern; Winter Gardens, W. Holland; Central Pier, E. Hill; New Tower Gardens, B. J. Hishin; West End Pier, J. Bastow.

MORPETH, Northumberland (7,000)—Masonic Hall, *f*.

MOTHERWELL, Lanarkshire (35,000)—Century, R. C. Buchanan; Town Hall.

MOUNTAIN ASH, Glam. (32,000)—Hippodrome; New Public Hall, *f*, W. Jones; Town Hall, H. B. Linton.

MUSSELBURGH—New Theatre.

NANTYMOEL, Glam.—Workmen's Hall, *f*.
NARBERTH, Pembrokeshire (1,800)—Victoria Hall, *f*.

NEATH, Glam. (13,500)—Gywnn Hall, *f*; Assembly Rooms, *f*.

NELSON, Lancs. (3,000)—New Grand, Mrs. T. Greenwood Croft.

NEW BRIGHTON, Cheshire (11,000)—Grand Tower Theatre, Albert Bulmer; Pier Pavilion.

NEWBURY, Berks. (12,000)—Town Hall, *f*.

NEWCASTLE (220,000)—Royal (1), Robert Arthur; Tyne (1), Howard and Wyndham; Grand (2), Sydney Bacon; Palace (2), T. W. Rowe; Olympia, R. Thornton; Empire, Moss and Stoll; Pavilion, T. Barrasford.

NEWCASTLE-UNDER-LYME, Staffs. (20,000)—Royal, Coleman Davies.

NEWHAM-ON-SEVERN, Wiltshire—Town Hall, *f*.
NEWPORT, Isle of Wight (13,000)—Medina Hall, *f*.

NEWPORT, Mon. (68,000)—Lyceum, Sidney Cooper; Empire, Moss and Stoll; Tredegar Hall, J. K. Stone.

NEWPORT PAGNELL, Bucks. (3,686)—Town Hall, *f*.

NEWQUAY, Cornwall (1,121)—Victoria Hall, *f*.
NEWRY, Co. Down (1,400)—Town Hall, *f*.

NEWTON ABBOTT, Devonshire (5,221)—Alexandra Hall, *f*.

NEWTON STEWART, Kirkcudbrightshire (3,070)—"M'Millan Hall, *f*.

NEWTOWN, Montgomeryshire (4,279)—Public Hall, *f*.

NEWTOWARDS, Co. Down (9,110)—Town Hall, *f*.

NEW TREDEGAR, Monmouthshire—Workmen's Hall, *f*.

NORTHAMPTON (88,000)—Opera House (2), Milton Bode and Edward Compton; Palace, Fred. Anderson.

NORTH BERWICK, Haddingtonshire (3,700)—Foresters' Hall, *f*.

NORTH SHIELDS (see Shields).

NORTHWICH, Cheshire (18,000)—Central Theatre, Mrs. Goulden; Drill Hall, *f*.

NORWICH, Norfolk (115,000)—Royal (3), Fred. Morgan; Hippodrome, Bostock and Fitt.

NOTTINGHAM (240,000)—Royal (1), Robert Arthur; Grand (2), C. P. Cooke; King's Frank Macnaghten; Empire, Moss and Stoll.

NUNEATON, Warwickshire (25,000)—Prince of Wales's (3), A. F. Cross.

OLD CUMNOCK, Ayrshire (1,610)—Town Hall, *f*.

OLDHAM, Lancs. (140,000)—Empire, Ernest Dottridge; Gaiety, Ernest Dottridge; Royal Varieties, Ernest Dottridge; Colosseum.

OMAGH, Co. Tyrone (4,500)—Ulster Hall, *f*.
OSWESTRY, Salop (11,923)—Victoria Rooms, *f*.

OTLEY, Yorks. (6,806)—Mechanics' Institute, *f*.

OXFORD (50,000)—New (2), T. Lucas; Empire, Albany Ward.

PAIGNTON, Devonshire (4,613)—Public Hall, *f.*
 PAISLEY (80,000)—Theatre, J. H. Savile; Empire, J. H. Savile.
 PEBBLES, Peebles-shire (3,495)—Chamber's Institute, *f.*
 PEMBROKE DOCK, Pembrokeshire (4,500)—Temperance Hall, *f.*
 PENICUIK, Edinburghshire (3,793)—Cowan Institute, *f.*
 PENMAENMAWR, Carnarvonshire (2,744)—Oxford Hall, *f.*
 PENRITH, Cumberland (9,268)—Drill Hall, *f.*
 PENTRE, Glam. (21,000)—Lyceum, Carlton and Duckworth.
 PENZANCE, Cornwall (12,499)—St. John's Hall, *f.*
 PERTH (33,000)—Royal, J. H. Savile; City Hall, R. Key.
 PETERBOROUGH (31,000)—Royal, A. D. Vernon; Drill Hall, H. H. Holloway.
 PLYMOUTH (108,000)—Royal (1), O. F. Williams; Grand (2), O. F. Williams; Metropole, Devonport (2), Arthur Carlton; Palace, Livermore Brothers; Pier Pavilion, J. H. Higson; St. James's Hall, W. J. Thomas.
 PONTARDULAIS, Glam. (10,000)—Public Hall, *f.*
 PONTEFRAC, Yorks. (13,500)—Assembly Rooms, J. E. Pickard.
 PONTCYMMER, Glam. (10,000)—Public Hall, *f.*
 PONTYPOOL, Mon. (6,200)—Royal, C. W. and J. R. Poole; Assembly Rooms, W. H. Pitten.
 PONTYPRIDD, Glam. (32,500)—Clarence, Charles Trenchard; Empire.
 POOLE, Dorset (20,000)—Amity Hall, *f.*
 PORTADOWN, Co. Armagh (11,000)—Town Hall, *f.*
 PORT GLASGOW, Renfrewshire (13,294)—Town Hall, *f.*
 PORTH, Glam. (21,000)—Opera House, Poole Brothers; Hippodrome, E. Pryce.
 PORTSMOUTH (195,000)—Royal (1), J. W. Boughton; Prince's (3), J. W. Boughton; Empire, Captain E. H. Warren Wright; People's Palace, F. Pearce; Clarence Pier; South Parade Pier; Albert Hall; Victoria Hall; Portland Hall.
 PRESTON (113,000)—Prince's, Sawyer and Woodruff; Royal (3), Stephen Pritt; Hippodrome, W. H. Broadhead.
 RADCLIFFE (26,000)—Opera House, G. T. Santé.
 RAMSGATE (28,000)—Amphitheatre, Lord George Sanger; Victoria Pavilion, Corporation; Marina.
 RAWTNSHALL, Lanes. (31,000)—Grand, Johnson and Potter.
 READING (72,500)—Royal County (2), Milton Bode; Town Hall, Corporation.
 REDDITCH, Worcester (7,800)—Public Hall, *f.*
 REDHILL, Surrey (16,000)—Market Hall, *f.*
 REDRUTH, Cornwall (9,335)—Druids' Hall, *f.*
 RETFORD, Notts. (13,000)—Town Hall (perm. proc.), *f.*
 RHYL, Flint (8,500)—Victoria Pier, F. Geary; Town Hall, *f.*, Corporation; Palace, P. Ashfield.
 RHYMNEY, Monmouthshire (8,000)—Victoria Hall, D. O. Morris.
 RIDDINGS, Derbyshire—Gaiety.
 RIPLEY, Derbyshire (10,111)—Public Hall, *f.*
 RIPON, Yorks. (6,641)—Victoria Hall, *f.*
 RISCA, Monmouthshire (3,971)—Public Hall, *f.*
 ROCHDALE (84,000)—Royal (3), Otto C. Culling; Circus, Smith and Lee; Empire, T. Hargrave.

ROCHESTER (31,000)—Corn Exchange, Corporation.
 ROSS, Herefordshire (4,786)—Corn Exchange, *f.*
 ROTHERHAM (54,500)—Royal, F. Macnaghten.
 RUGBY (17,000)—Royal, A. F. Cross; Town Hall, *f.*
 RUGELEY, Staffs. (7,048)—Town Hall, *f.*
 RUNCORN (16,500)—Royal, W. Caddick; Public Hall, E. S. Lea.
 RUSHDEN, Northamptonshire (3,657)—Public Hall, *f.*
 RYDE (11,000)—Royal (3), J. Bannister Howard; Pier Pavilion, Leonard Taylor; Town Hall, Corporation.
 SACRISTON, Durham—Victoria Theatre, J. Lowes.
 SAFFRON WALDEN, Essex (6,060)—Town Hall, *f.*
 ST. ALBANS, Herts. (16,000)—County Hall, *f.*
 ST. ANDREWS, Fifeshire (6,458)—Town Hall, *f.*
 ST. ANNES-ON-SEA, Lanes. (6,900)—Pier Pavilion, *f.*
 ST. BLAZEY, Cornwall (2,762)—Town Hall, *f.*
 ST. HELENS, Lanes. (85,000)—Royal, McLeod Loader; Hippodrome, T. Barrasford.
 ST. IVES, Cornwall (6,455)—Public Hall, *f.*
 ST. NEOTS, Huntingdonshire (3,136)—Corn Exchange, *f.*
 SALFORD (See Manchester).
 SALISBURY, Wiltshire (9,514)—County Hall, *f.*
 SALTCOATS, Ayrshire (5,096)—Town Hall, *f.*
 SANDGATE, Kent (3,000)—Alhambra, Harry Benet.
 SANDOWN, Isle of Wight (2,320)—Town Hall, *f.*
 SCARBOROUGH (38,000)—Londesborough (2), Haldane Crichton; Royal, Mrs. Mayhew; Spa, F. Goodrich; Aquarium, W. Morgan; People's Palace, W. Morgan; Hippodrome, George Zalva; Pier Pavilion, S. C. Platts.
 SCUNTHORPE, Lincolnshire (2,048)—Public Hall, *f.*
 SEACOMBE, Cheshire (40,000)—Irving, J. Kiernan.
 SEAHAM HARBOUR, Durham (10,000)—Royal, A. C. Harrison.
 SEVENOAKS, Kent (8,035)—Constitutional Club, *f.*
 SHANKLIN, Isle of Wight (1,780)—Literary and Scientific Institute, *f.*
 SHEERNESS, Kent (19,000)—Palace, P. Raymond; Hippodrome, J. C. Dorling.
 SHEFFIELD (381,000)—Royal (1), T. S. Carter; Lyceum (1), John Hart; Alexandra (2), W. Forsdyke; Empire, Moss and Stoll; Grand, F. Macnaghten; Wonderland, V. Sampson; Royal (Attercliffe), F. Macnaghten; Palace (Attercliffe), T. Allan Edwards; Varieties, T. Howson; Albert Hall, J. W. Pease; Montgomery Hall.
 SHIELDS (North), Northumberland (60,000)—Royal, Arthur Jefferson; Borough Theatre, Arthur Jefferson; Central Palace, Wm. Mould.
 SHIELDS (South), Durham (98,000)—Royal (3), J. and F. Coulson; Empire, R. Thornton (Moss and Stoll); Tivoli, Hall and Sweeney.
 SHREWSBURY (28,500)—Royal, W. C. Dorton.
 SIDMOUTH, Devonshire (3,475)—Manor Concert Hall and Theatre, *f.*
 SITTINGBOURNE, Kent (7,856)—Town Hall, *f.*
 SKIPTON, Yorks. (12,000)—Town Hall, *f.*
 SLIGO, Co. Sligo (10,274)—Town Hall, *f.*
 SLOUGH, Buckinghamshire (4,509)—Public Hall, *f.*, A. Young.

SMETHWICK, Staffs. (55,000)—Royal, C. Barnard.

SOUTHAMPTON (105,000)—Grand (2), F. Mouillot; Prince of Wales's, Mrs. J. W. Gordon; Palace, F. Macnaghten; Hippodrome, Mouillot and de Freee; Pier Pavilion, H. C. Sait; Philharmonic Hall, W. B. Hill; Victoria Hall, E. Gayton.

SOUTHEM (29,000)—Empire (3), George Conquest; Pier Pavilion, H. E. Angless; Kursaal, H. Brammall.

SOUTPORT (50,000)—Opera House and Winter Garden (2), Alfred Hemming; Pier Pavilion, Charles Parker; Cambridge Hall, G. Lloyd; Hippodrome, Murray King.

SOUTHSEA (See Portsmouth).

SPALDING, Lincolnshire (9,260)—Corn Exchange, f.

SPENNYMOOR, Durham (17,000)—Cambridge, Harding Thomas.

STAINES, Middlesex (4,628)—Town Hall, f.

STAFFORD (21,000)—Lyceum, J. Elphinstone.

STALYBRIDGE (28,000)—Grand, Arthur Carlton.

STENHOUSEMUIR, Stirlingshire (2,617)—Dobbie Hall, f.

STIRLING, Stirlingshire (14,365)—Albert Hall, f.; Arcade Theatre, f., Miss Lynton.

STOCKPORT (79,000)—Royal, Charles Revill; Empire, W. Black; Mechanics' Institute, Secretary; Drill Hall, Captain Merrison.

STOCKTON-ON-TEES (52,000)—Royal (3), Fred. Granville; Grand, W. Batty; Hippodrome, G. and R. A. Nicholson.

STOKE-ON-TRENT (31,000)—Hippodrome, T. Allan Edwards.

STOURBRIDGE, Worcestershire (17,000)—Alhambra; Town Hall, f.

STRABANE, Co. Tyrone (5,000)—Town Hall, f.

STRANRAER, Wigtownshire (6,415)—St. Andrew's Hall, f.

STRATFORD-ON-AVON (8,400)—Memorial Theatre, Secretary.

STROUD, Gloucestershire (11,112)—Subscription Rooms, f.

SUNDERLAND (147,000)—Avenue (2), C. E. Machin; Royal, C. E. Machin; Palace, Rosen and Bliss.

SUTTON, Surrey (10,334)—Public Hall, f.

SUTTON-IN-ASHFIELD, Notts. (8,523)—King's Theatre, Captain Clayton.

SWADLINCOTE, Derbyshire (2,214)—The Hall, f., T. Kidd.

SWANSEA (95,000)—Grand, E. O. Brooks; New Stat, W. Coutts; Empire, Moss and Stoll; Palace, T. W. Grantham.

SWINDON (45,000)—Queen's, Alfred Manners; Empire, Alfred Manners; Mechanics', H. J. Southwell.

TAMWORTH, Staffs. (7,271)—Assembly Rooms, f.

TAUNTON, Somersetshire (21,078)—Assembly Rooms, f.

TEIGNMOUTH, Devonshire (8,636)—Assembly Rooms, f.

TENBY, Pembrokeshire (5,000)—Royal Assembly Rooms, f.; Royal Gate House Assembly Rooms, f.

TENBURY, Worcester (1,800)—Corn Exchange, H. Page.

THRAPSTON, Northamptonshire—Corn Exchange.

TILLCULTRY, Clackmannanshire (6,000)—Popular Institute Hall, f.

TIVERTON, Devonshire (11,000)—Drill Hall, f.

TODMORDEN, Lancs. (26,000)—Empire, Mrs. Leybourne; Town Hall, Corporation, Glam.

TOMINTOUL, Banffshire (600)—Richmond Hall, f.

TONBRIDGE, Kent (12,786)—Public Hall, f.

TON-Y-PANDY (30,000)—Royal, Carlton and Duckworth; Hippodrome, Carlton and Duckworth.

TORQUAY (25,000)—Royal, R. Smerdon.

TREDEGAR, Monmouthshire (19,000)—Temperance Hall, f.

TREHARRIS, Glamorganshire—Public Hall, f.

TREHERBERT, Glam. (10,000)—Opera House Poole Brothers.

TROWBRIDGE, Wilts. (12,000)—Town Hall, Town Clerk.

TURO, Cornwall (11,131)—Public Rooms, f.

TUNBRIDGE WELLS, Kent (34,000)—Opera House (3), C. Carey.

TYLDSELEY, Lancs. (15,000)—Royal, H. Brierley.

TYNEMOUTH, Northumberland (52,000)—Palace, J. H. Graham.

ULVERSTON, Lancashire (11,200)—Victoria Hall, f.

UTOKETER, Staffs. (6,260)—Town Hall, f.

UXBRIDGE, Middlesex (10,000)—Town Hall, f.

VENTNOR, Isle of Wight (6,020)—Grand Pavilion, f.; Town Hall, f.

WAKEFIELD, Yorks. (42,000)—Opera House (3), Sherwood and Co.; Hippodrome, A. Selwyn and S. L. Bury.

WALSALL, Staffs. (87,000)—Grand, W. H. Westwood; Her Majesty's, W. H. Westwood.

WALTON-ON-THE-NAZE, Essex (2,100)—Pier, Pier Company.

WARRINGTON, Lancs. (65,000)—Court, W. Johnson and J. Potter; Varieties, W. Johnson and J. Potter.

WATERFORD, Ireland (27,000)—Royal, John Collins.

WATERHOUSES, Durham ()—Royal, H. Ritchie.

WATFORD, Hertfordshire (32,100)—Clarendon Hall, f., H. M. Turner.

WEDNESBURY, Staffs. (27,000)—Royal, H. Battersby.

WELLINGBOROUGH, Northamptonshire (20,300)—Corn Exchange, f.

WELLINGTON, Salop (17,100)—Town Hall, f.

WELLINGTON, Somersetshire (7,200)—Town Hall, f.

WELLS, Somersetshire (4,950)—Town Hall, f.

WELSHPOOL, Montgomeryshire (7,100)—Town Hall, f.

WEST BROMWICH, Staffs. (66,000)—Royal, J. Page-Moore.

WESTON - SUPER - MARE, Somerset (20,000)—Knightstone Pavilion, W. Payne; Pier Pavilion, H. C. Wansborough; Victoria Hall, E. W. Sully; Assembly Rooms, J. Fortt.

WEST STANLEY, Durham (14,000)—Royal, Mark H. Lindon; Victoria, David Williams; Co-Operative Hall, Secretary.

WEXFORD, Co. Wexford (12,000)—Theatre Royal, E. P. Ronan.

WEYMOUTH, Dorset (20,000)—Assembly Rooms.

WHITBY, Yorks. (13,274)—West Cliff Saloon Theatre, f.

WHITCHURCH, Salop (5,202)—Town Hall, f.

WHITEHAVEN, Cumberland (20,000)—Royal, J. Clark.

WHITLAND, Carmarthen—Town Hall.

WHITSTABLE-ON-SEA, Kent (7,200)—Assembly Rooms, f.

WIDNES, Lancs (29,000)—Alexandra, James Kiddie.

WIGAN, Lancs (61,000)—Court (2), J. Worswick; Hippodrome, J. Worswick; Empire, W. Birchall.

WINCHESTER, Hants. (21,200)—Guildhall, *f.*

WINDSOR (14,000) — Royal ("Patent" theatre), S. James.

WINGATE, Durham (5,158)—Victoria.

WISBECH, Cambridgeshire (13,300)—Selwyn Hall, *f.*

WISHAW, Lanarkshire (23,000)—Town Hall, *f.*

WITHAM, Essex (3,440)—Public Hall, *f.*, J. Lewis.

WOKING, Surrey (16,800)—Public Hall, *f.*

WOLVERHAMPTON, Staffs. (95,000)—Grand (2), Milton Bode; Empire, C. Barnard; Hippodrome, W. de Frece.

WORCESTER (47,000)—New Royal (3), Arthur Carlton.

WORKINGTON, Cumberland (26,500)—Queen's Opera House, Stanley Rogers; Royal, A. Dunham.

WORKSOP, Notts. (16,000)—Criterion Hall, *f.*

WORTHING (21,000)—Royal (3), C. Adolf Seebold.

WREXHAM, Denbigh (15,000)—Empire, J. J. Scott; Public Hall, G. Bevan.

YEADON, Yorks. (8,000)—Royal Town Hall, *f.*

YEOVIL, Somersetshire (12,100)—Assembly Rooms, *f.*, G. Bailey; Town Hall, *f.*

YORK (78,000)—Royal (2), Messrs. Waddington; Empire and Opera House, W. Peacock.

THEATRICAL CLUBS, CHARITIES, AND OTHER ALLIED INSTITUTIONS IN LONDON.

We shall be glad to add to this list—the only one of the kind in any publication—in our next edition, if secretaries will kindly forward the necessary details before November 30th, 1906.

THE ACTORS' ASSOCIATION.

The ACTORS' ASSOCIATION was formed at Manchester, February, 1891; subsequently removed to London; incorporated under the Companies Acts, 1862 to 1900. *Objects:* To encourage and promote the art of acting; to take any lawful action the Council (as the governing body) may deem desirable; to protect and advance the interests of the members of the Association and of the theatrical profession generally; to establish (if thought desirable) a school where elocution, dancing, calisthenics, fencing, and other accomplishments may be taught, &c. Members number about 1,500. Entrance fee, 5s.; annual subscription, 15s. *President:* Sir Squire Bancroft. *Vice-Presidents:* George Alexander, F. R. Benson, Arthur Bouchier, Lionel Brough, John Hare, H. B. Irving, Cyril Maude, A. W. Pinero, Edward Terry, Ellen Terry, H. Beerbohm Tree, and Sir Charles Wyndham. *Council, 1905-6* (including the aforesaid): J. D. Beveridge, Acton Bond, F. Cremlin, William Devereux, A. E. George, Douglas Gordon, Beatrice Lamb, W. Lestocq, Fewlass Llewellyn, Saba Raleigh, Walter Russell, E. Story-Goffton, A. B. Tapping, and Hubert Willis (retiring in 1907); J. Cooke Beresford, Kate Bishop, Clarence Blakiston, Holbrook Blinn, W. Graham Browne, Thalberg Corbett, A. E. Drinkwater, A. Holmes-Gore, Alfred Kendrick, Elisabeth Kirby, Norman McKinnel, Maud Milton, C. Aubrey Smith, and Fredk. Volpé (retiring in 1908); Blake Adams, Carlotta Addison, Cecil Barth, C. Hayden Coffin, Burton Cooke, Lawrence Grant, Quinton McPherson, M. R. Morand, Kate Phillips, Algernon Symes, Brandon Thomas, Spencer Trevor, Frank Vernon, and Huntley Wright (who retire in 1909). *Secretary:* Charles Cruikshanks. *Address:* 10, King Street, Covent Garden, W.C. (Telegraphic: "Actoris, London"; Telephone: 1753 Gerrard).

THE ACTORS' BENEVOLENT FUND.

The ACTORS' BENEVOLENT FUND was established 1882, "to help, by allowances, gifts, and loans, old or distressed actors and actresses, managers, stage managers, acting managers, and choristers, and their children, their wives and orphans, whose efforts are devoted entirely to theatrical work." An annual subscription of not less than 10s. gives an actor or actress not only a first claim upon the fund for assistance, but it also enables them to recommend any deserving case that may be brought under the notice of the committee, which meets at the offices of the Fund every Thursday. *President:* Sir Charles Wyndham (in succession to Sir Henry Irving). *Vice-Presidents:* H. Beerbohm Tree and Mrs. R. D'Oyly Carte. *Hon. Treasurer:* Harry Nicholls. *Hon. Auditors:* Westcott, Maskall and Co. *Hon. Physicians:* George Stoker, M.R.C.P.I., Horton Villanueva, Dr. Swan, M.B., M.R.C.S., and A. J. Rice Oxley, M.D. *Hon. Surgeon:* R. P. Middlemist, M.R.C.S., L.R.C.P.Lond. *Hon. Dental Surgeon:* P. de Pinto, L.D.S., R.C.S.Eng. *Trustees:* J. L. Toole, Edward Terry, and H. Beerbohm Tree. *Hon. Solicitors:* J. Mote and Son. *Hon. Standing Counsel:* Frank Safford. *Committee for 1905 and 1906:* Morris Abrahams, George Alexander, J. D. Beveridge, Lionel Brough, E. H. Bull, Isaac Cohen, Chas.

Cruikshanks, Frederick Kerr, H. J. Loveday, Cyril Maude, Akerman May, M. R. Morand, Harry Nicholls, Sydney Paxton, Lionel Rignold, Algernon Syms, A. B. Tapping, Edward Terry, Arthur Williams, and Frederick Wright. *Secretary and Offices*: C. L. Coltson, 8, Adam Street, Adelphi, W.C.

THE ACTORS' ORPHANAGE.

The ACTORS' ORPHANAGE was founded in 1896 (by Mrs. C. L. Carson and Mrs. Clement Scott) for the relief of orphaned children of members of the dramatic profession; is quite unsectarian and is supported by contributions of not less than £1 1s. During the nine years since its foundation, the fund has undertaken the maintenance of no fewer than eighty-three orphan children, all of whom have been fitted, or are being fitted, for honourable positions in life. *President*: Cyril Maude. *Vice-President*: Ellen Terry. *Hon. Treasurer*: C. Aubrey Smith. *Hon. Secretary*: Mrs. C. L. Carson. *Offices*: The Stage Office, 16, York Street, Covent Garden, W.C.

THE AMATEUR PLAYERS' ASSOCIATION.

The AMATEUR PLAYERS' ASSOCIATION was founded on November 1st, 1905, as (1) a central office and meeting place of all English-speaking amateur dramatic and operatic societies, and (2) as an information bureau on all matters connected with the amateur dramatic and operatic world. Membership of any established amateur dramatic club admits to membership of the Association. An amateur club becomes affiliated to the Association when one (or more) of its members becomes a member of the Association. The privileges of affiliation include the use of the Association's library of plays, weekly meetings and conferences, special services of various kinds (such as the supply of substitutes at short notice), the use of the offices and theatre, London address, &c. Annual subscription for town members, 10s. 6d.; country members, 5s. *President*: J. T. Grein. *Committee*: G. H. Cook (Merrymakers' Dramatic Society), Fredk. Foy (Dagonet Dramatic Society), Basil Mercer (Dramatic Students' Society), J. H. Tidyman (Sheridan Dramatic Society), R. H. Wyatt (X Dramatic Society), S. H. Easy (Apollo Dramatic Society). *Founder and Hon. Secretary*: Minnie Mouillot. *Offices and Rehearsal Theatre*: 92, Victoria Street, Westminster, S.W.

BRITISH EMPIRE SHAKESPEARE SOCIETY.

The BRITISH EMPIRE SHAKESPEARE SOCIETY was founded by the present Hon. Sec. in 1901, to promote greater familiarity with Shakespeare's works among all classes throughout the British Empire; to help the rising generation not only to study Shakespeare's works, but to love them; to form Shakespeare clubs and reading societies (or help those already existing) in London, in the Provinces, and in the Colonies; to encourage the study of Shakespeare by prizes offered yearly for the best reading, recitation, acted scene from his plays, or essay on Shakespeare, by Members or Associates of the Society. *President*: Sidney Lee. *Vice-Presidents*: George Alexander, Forbes Robertson, Lewis Waller, and H. B. Irving. *Hon. Director of Dramatic Readings*: Acton Bond. *Hon. Treasurer*: Miss Virginia du Cane. *Legal Adviser*: C. W. Matthews. *Hon. Secretary*: Miss Morritt, 17, Southwell Gardens, S.W. Annual subscription, 5s.; entrance fee, 5s.; children under sixteen, annual subscription, ninepence. The Society has a membership of 10,000, and comprises numerous branches at Bristol (local president, the Bishop of Bristol), Edinburgh (Lord Kingsburgh), Oxford (President of Magdalen), Darlington (Marquis of Londonderry), Nottingham (Duke of Portland), Ripon (Bishop of Ripon), Stanhope (Bishop of Richmond), Belfast (Professor Boas), and in many other parts of the British Empire.

THE DRAMATIC DEBATERS.

THE DRAMATIC DEBATERS meet on alternate Sundays, at Frascati's, to discuss plays and other matters of interest to playgoers. Membership open to ladies and gentlemen. Annual subscription 10s. 6d. Organised during 1905 a one-act play competition, and produced, at the New Royalty, Sunday, February 25th, 1906, three plays submitted by F. M. Meyor, Robert Kelso, and Edith Browne, which were pronounced by the adjudicators (Hamilton Fyfe and J. T. Grein) to be the best of those sent in. The society also organises occasional concert and informal dinners. *President*: J. T. Grein. *Vice-President*: Edith Browne. *Hon. Treasurer*: F. D. Bone. *Committee*: Miss Knaption and Richard Levitt. *Hon. Secretary*: Mrs. Bevans, 21, Bedford Place, W.C.

ECCENTRIC CLUB.

The ECCENTRIC CLUB (21, Shaftesbury Avenue, W.) was "constituted for the purpose of promoting social intercourse amongst gentlemen connected directly or indirectly with Literature, Art, Music, the Drama, the Scientific and Liberal Professions, Sport, and Commerce." Membership limited to 999. Entrance fee, £10 10s.; annual subscription, £3 3s. *Trustees*: J. R. Cleave and E. Lockwood. *Chairman of Committee*: Walter J. W. Beard. *General Committee*: Major H. Bateman, W. H. Baylis, F. Bishop, Frank Boor, Lionel Brough, C. E. Bulling, Frank Callingham, E. L. Campbell, Alfred Ellis, W. E. Garstin, H. J. Homer, W. S. Hooper, Imre Kiralfy, J. D. Langton, John Le Hay, S. J. Pallant, W. Shankland, Ernest Stuart, A. J. Thomas, J. Woodhouse, and R. Warner. *Hon. Secretary*: J. A. Harrison.

ENTERTAINMENTS PROTECTION ASSOCIATION.

The LONDON ENTERTAINMENTS PROTECTION ASSOCIATION was founded in 1880. *Objects*: 1. To combine, in one Association, all licensed places of entertainment, for their mutual protection and interest. 2. To acquire and disseminate information on all matters of interest to the proprietors of such places of entertainment. 3. To watch all Acts of Parliament and other matters affecting the interests of the members of the Association. *President*: Henri Gros. *Vice-President*: G. Adney Payre. *Treasurer*: J. Davis. *Hon. Architect*: W. Emden. *Solicitor*: J. P. Rutland. *Hon. Counsel*: Walter Payne. *Hon. Secretary*: J. L. Graydon. *Offices*: 167-8, Drury Lane, W.C.

GALLERY FIRST NIGHTERS' CLUB.

The GALLERY FIRST NIGHTERS' CLUB (meets at Bedford Head Hotel, Maiden Lane, W.C.).—Founded 1897. Annual subscription, 10s. 6d. *Objects*: To maintain the right of an independent expression of opinion on the part of theatrical audiences, and to afford facilities for social intercourse among playgoers. Frequent debates are held on subjects of theatrical interest—also suppers, concerts, and an annual dinner. Genuine "Gallery" playgoers only are eligible for membership. *President*: W. O. Summers. *Vice-President*: F. Charles Rath. *Hon. Treasurer*: John Page. *Auditor*: M. C. Wooster. *Committee*: T. Brandon, E. Chaffer, M. Mansell, W. H. Levy, H. F. Whitworth, E. Wilmot, F. Page and C. B. Harris. *Hon. Secretary*: L. H. Kenny.

GARRICK CLUB.

The GARRICK CLUB (Garrick Street, Covent Garden, W.C.).—*Patron*: His Majesty the King. *Trustees*: Lord Rathmore, Lord Glenesk, and the Duke of Fife. Founded in 1831. Number of members, 650. Entrance fee, £21; annual subscription, £10 10s. *Objects*: The Garrick Club is instituted for the genera

patronage of the Drama; for the purpose of combining the use of a Club, on economical principles, with the advantages of a Literary Society; for bringing together the supporters of the Drama; and for the formation of a Theatrical Library, with works on Costume. The Club possesses a magnificent collection of theatrical pictures and relics open for inspection daily on the personal introduction of a member. *Committee*: Earl of Cork and Orrery, Alfred Edward Woodley Mason, Cyril Maude, Sir Douglas Straight, Robert Walters, Charles Frederick Gill, K.C., H. W. Lyall, Charles W. Matthews, Sir Hugh Montgomery, Bart., Lieut.-Col. G. O'Neil Segrave, Charles Sweet, Henry Edward Gurner, John Hare, W. R. McConnell, K.C., Capt. Robert Marshall, A. W. Pinero, Sir Harry Poland, Bart., K.C., F. R. Anderton, Sir Squire Bancroft, Lord Burnham, K.C.V.O., Sir Charles J. Jessel, Bart., A. R. Prideaux, and S. H. Jeyes. *Secretary*: Charles J. Fitch.

GREEN ROOM CLUB.

The GREEN ROOM CLUB (46, Leicester Square, W.C.).—Founded 1877, for the association of members of the dramatic profession. Entrance fee, £6 6s.; annual subscription, £5 5s. Membership limited to 500. *President*: Sir Squire Bancroft. *Secretary*: George Raiemond.

HEADS OF DEPARTMENTS ASSOCIATION.

The HEADS OF DEPARTMENTS ASSOCIATION (representing master carpenters, electricians, property masters, and master gasmen connected with theatres and music halls).—Founded November 13th, 1902. *Objects*: By the goodwill and co-operation of its members, to promote their professional interests, to raise a fund to assist members during sickness, to assure a sum at the death of a member or a member's wife, to assist unemployed members to obtain employment. Annual subscription, 13s. to £2 17s. (subject to benefits subscribed for); entrance fee, 10s. *President*: James Cullen (master carpenter, St. James's Theatre). *Vice-President*: C. E. Farmer, Empire. *Treasurer*: G. H. Dyball (stage manager, Tivoli). *Solicitor*: C. F. Appleton, Portugal House, Lincoln's Inn Fields, London. *Honorary Secretaries and Offices*: William Barbour (electrician, St. James's Theatre), and William Johnson (General Secretary N.A.T.E.), 29, Wellington Street, Strand, W.C. (Tele.: 8753 Central).

THE LADY PLAYGOERS' CLUB.

The LADY PLAYGOERS' CLUB is one of the newest of the societies connected with the stage, and has as yet figured but little in the stage world. Particulars may be obtained from the Secretary, 5, Trefoil Road, Wandsworth Common, S.W.

MUSIC HALL ARTISTES' RAILWAY ASSOCIATION.

The MUSIC HALL ARTISTES' RAILWAY ASSOCIATION was founded February 2nd, 1897. Members obtain 25 per cent. off the ordinary fare on railways and steamboat journeys when travelling in parties of five or more; they are also insured against accident, and for loss or delay of luggage when travelling, and receive free legal advice and free medical assistance. Entrance fee, 5s.; annual subscription, 5s.; children under 12, 2s. 6d. The number of members now exceeds 7,000. *Hon. President*: Harry Randall. *Hon. Vice-Presidents*: Sir James Bailey, G. H. Chirgwin, Charles Coborn, George Gilbert, Albert Le Fre, W. J. P. Monckton, and John Sanger. *Hon. Trustees*: J. W. Cragg, Joe Elvin, and Paul Martinetti. *Hon. Treasurer*: Douglas White. *Hon. Solicitor*: Eugene Judge (Judge and Priestley), 10, Warwick Court, Holborn, W.C. *Auditors*: Jackson, Pixley and Co. (Chartered Accountants). *Executive Committee* (1905-1906): Joe O'Gorman (chairman), W. H. Clemart (vice-chairman), John Alexander, Wilkie Bard, Peter Bijou, Harry Blake, George Booker, A. Borelli, A. Carlton, Jack Collinson, Frank Coyne, W. Downes, J. E. Dunedin, Will Edgar, James Finney, J. Foreman, Harry Freeman, Chas. Gardiner, Frank Gerald, George

Gray, H. Griff, Fred Herbert, R. G. Knowles, Wm. Lee, Bob Leonard, Chas. McConnell, Fred McNaughton, Tom McNaughton, Walter Munroe, Michael Nolan, Joe O'Gorman, Charles Pastor, Wal Pink, W. Poluski, sen., George Preston, Pat Rafferty, Phil Ray, Arthur Reece, Arthur Rigby, Fred Russell, Cliff Ryland, Eugene Stratton, Harry Tate, Harry Tich, Harry Wright, and Albert Voyce. *Secretary and Offices*: C. Douglas Stuart, 28, Wellington Street Strand, W.C. (Telegraphic: "Orchestrae, London"; Telephone: 4298 Gerrard) Office hours, 11 to 4; Saturdays, 11 to 2.

MUSIC HALL BENEVOLENT FUND.

The MUSIC HALL BENEVOLENT FUND was established 1888. *Hon. President*: Sir Joseph Renals, Bart. *President*: J. L. Graydon. *Trustees*: G. Adney Payne and Richard Warner. *Treasurer*: J. L. Graydon. *Chairman of Committee*: Frank Weekes. *Vice-Chairman*: H. G. Hibbert. *Committee* (1906): Frank Allen, Angelo A. Asher, Hugh Astley, Chas. Beecham, C. Berte, E. Brown, James Chappell, C. Chapman, D. J. Clarke, W. Clarkson, F. Coyne, J. W. Cragg, J. Dunedin, H. M. Edmunds, Joe Elvin, James Fortune, Harry De Frece, Walter de Frece, Jack De Frece, Edgar Granville, Edward Granville, Fred Griffiths, H. Griff, Henri Gros, C. E. Howell, A. Hubner, W. F. Hurndall, S. M. Hyman, John Lawson, John Leopold, L. C. J. Livermore, Joe Lyons, Alan Macey, Fred McAvoy, Harry Masters, A. W. Matcham, Fred Miller, T. M. McNaughton, D. Monro, G. W. Moore, Sir E. H. Moss, George Mozart, Joe O'Gorman, Will Oliver, C. Blyth-Pratt, Harry Randall, Phil Ray, George Robey, Fred Russell, J. D. Stuart, J. Selbini, Tom Shaw, Jack Somers, Walter Stockwell, Paul Valentine, E. Warner, B. Williams, and Captain E. H. Warren Wright. *Secretary and Offices*: Horace Marriott, 18, Adam Street, Adelphi, W.C.

THE MUSIC HALL HOME.

The MUSIC HALL HOME, 31, Wilson Road, Camberwell, S.E., was founded over ten years ago as a refuge for aged and infirm members of the variety profession. It is supported entirely by voluntary contributions, largely derived from collecting boxes which are placed in the various London and provincial variety theatres. There are at present seven inmates. *President*: Thomas Barrasford. *Vice-Presidents*: Harry Barnard, Walter Hassan, Fred Neiman, Jesse Sparrow, C. J. Bartleet Perry, Joe Lawrence, F. H. Pedgrift, C. Douglas Stuart, Charles Weldon, and Jas. E. Dunedin. *Treasurer*: Douglas White. *Committee* (which meets at Camberwell Palace on first Wednesday in the month, at 3): B. Broadbridge, C. C. Cornish, Douglas White, Joe Lavender, Leon A. Bassett, W. S. Bassett, Walter Norman, Bob Hutt, C. Mannering, Malcolm McDowall, Geo. H. Smythson, Ben Woodger, Fred Shelley, H. Cory Woodrow, Will Johnson, Edward Johnson, R. P. Burnham, Fred Baugh, J. D. Humphreys, A. Simmonds, and P. Madden. *Secretary*: J. J. Fruin, Camberwell Palace of Varieties, Camberwell, S.E.

MUSIC HALL SICK FUND.

THE MUSIC HALL SICK FUND PROVIDENT SOCIETY (the oldest provident society in connection with the music-hall profession), was founded in 1867, according to Act of Parliament (registered No. 214, London). *Objects*:—To provide, by voluntary subscriptions of the members (who must belong to the music-hall profession), with the aid of donations (a) For the relief of the members during mental or physical incapacity; (b) On the death of a member, for payment of ten pounds sterling to nearest relative or nominee. Sick payments: 10s. per week for subscription of 3d. per week; £1 a week for payment of 6d. per week; £1 10s. per week for 9d. a week. The Committee of Management meet second Wednesday in every month, at 2 p.m. *President*: Pat Carey. *Vice-President*: W. J. Wainratta. *Trustees*: H. Jennings, George Adney Payne, and Douglas White. *Treasurer*: Frank Heath. *Bankers*: The Birkbeck Bank, London (invested capital over £1,000). *Secretary and Offices*: R. T. Baines, 1, York Road, London, S.E.

NATIONAL ASSOCIATION THEATRICAL EMPLOYEES.

The NATIONAL ASSOCIATION THEATRICAL EMPLOYEES (representing theatrical carpenters, property makers, electricians, limelight operators, scene-shifters, flymen, &c.).—Founded August, 1890, "to raise the status of all sections of employees connected with the working staff employed in the various stage departments in theatres and music halls, to provide sick and funeral benefits, benevolent funds, &c., and to promote and protect the interests of the working staff generally." Annual subscription, 9s. 8d. to £2 17s. (both subject to benefits subscribed for); entrance fee, 2s. 6d. to 10s. *President*: James Cullen. *Vice-President*: G. H. Dyball. *Secretary and Offices*: William Johnson, 29, Wellington Street, Strand (Tele. : 8753 Central).

NATIONAL SUNDAY LEAGUE.

The NATIONAL SUNDAY LEAGUE was established in 1855, its objects being to secure the opening of museums, art galleries, and libraries on Sunday afternoons; to maintaining the "Sunday Evenings for the People," Sunday excursions, bands in the parks, and generally to promote intellectual and elevating recreation on that day. During the year ending April, 1905, the last for which a report has been issued, 140 band performances were given in the public parks; 327 railway excursions (total passengers, 238,156) were organised; and 526 Sunday evening concerts, which were attended by 737,550 persons, were given in twenty-two halls and theatres in various parts of London and suburbs. During the year the sum of £1,055, derived from the sale of tickets for the Sunday concerts, was distributed among various London hospitals, dispensaries, and other philanthropic institutions. *President*: Alderman Sir W. P. Treloar, J.P. *Trustees*: Sir W. P. Treloar, J.P., Hon. Harry Lawson, and Alderman D. McGregor. *Secretary and Offices*: Henry Mills, 34, Red Lion Square, High Holborn, London, W.C. (Telephone: 1524 Holborn.) *Assistant-Secretary*: George R. Austin.

THE O.P. CLUB.

The O.P. CLUB (The Piazza, Covent Garden, W.C.) was founded in 1900 (by Carl Hentschel) to promote and encourage interest in the Drama, and particularly to provide a meeting place for all regular "first-nighters," consistent theatregoers, and others immediately connected with the Drama in its various forms. Its membership is open to those who possess these qualifications, admission being by ballot on the recommendation of two members, and the election of members being vested entirely in the Committee. Annual subscription, £1 11s. 6d.; entrance fee, £1 1s.; both payable on election. Number of members limited to 800. Lectures and concerts, to which members have the privilege of inviting guests, are held throughout the year, while dinners are given at various times, to some of which ladies may be invited. All these functions are held at the Criterion, Piccadilly. The Club premises consist of a suite of rooms in Bedford Hotel Chambers (private from the rest of the building, and provided with every convenience), which are open from 11 a.m. to 1.30 a.m. on week days, and from midday to midnight on Sundays. The Club possesses a unique collection of close on 10,000 London playbills. *President for 1905-6*: T. McDonald Rendle. *Vice-President for 1905-6*: John F. Adair. *Trustee*: Guy Repton. *Hon. Treasurer*: Carl Hentschel. *Committee*: Henry T. Brice, Algernon L. Collins, Sidney Dark, Thomas Fraser, J. M. Freshwater, Horace Froom, Geo. C. Gardner, C. A. Goffin, Algernon H. Lindo, W. R. Patterson, Cecil Raleigh, Alfred F. Robbins, George Rollit, T. Orton Roberts, Herbert Scott, W. O. Summers, F. C. Thompson, Chris. Taylor, Henry Times, and Edward Ulrich. *Joint Hon. Secretaries*: J. Davis Smith and Stanley Greig.

THE '05 CLUB.

The '05 CLUB (36, King Street, Covent Garden, W.C.) was founded 1905, as "a social club, to provide professional men and women and those of the upper industrial classes with a common meeting place for rest, recreation, and business appeals to all who are interested in the Arts." Annual subscription, £1 1s. *President*: . *Vice-Presidents*: John Strange Winter, Dr. F. H. Cowen, G. A. Storey, R.A., and Ada Ballin. *Hon. Secretary*: J. H. Drummond.

THE PIONEERS.

The PIONEERS, a Society for Producing Original Plays. Inaugurated June 27th, 1905, at a meeting at the Garrick Theatre, Arthur Bouchier in the chair. Motto: "Acta non Verba." The object of the Society is to discover and exploit the unacted dramatist. The consideration of plays for production is not confined to members of the Society. All work sent in is carefully considered by the Council, merit being the only passport to production. An annual subscription of One Guinea entitles members to two tickets for each of the Society's productions. *Council*: Arthur Bouchier (Chairman), Mrs. Aria, J. Keble Bell, Mrs. Craigie, Lady Colin Campbell, W. L. Courtney, James Douglas, Margaret Halstan, H. A. Hertz, Dr. Hyslop, H. B. Irving, W. J. Locke, Mrs. W. R. McConnell, W. R. McConnell, K.C., Lady Strachey, Mrs. Tree, and Miss Violet Vanbrugh. *Hon. Treasurer*: Charles Muggeridge. *Hon. Solicitor*: Archibald Keen. *Hon. Secretary*: Harold Veasey. *General Manager* (from whom all information may be obtained) and *Offices*: Herbert Swears, 1, Trafalgar Buildings, Northumberland Avenue, W.C.

PLAYGOERS' CLUB.

The PLAYGOERS' CLUB (6, Clement's Inn, Strand, W.C.).—This club was founded in 1884 for social intercourse amongst enthusiastic playgoers and for the discussion and criticism of new plays, and all matters connected with the theatre. The debates on new plays are a feature, and in addition lectures, concerts, dinners, dances, &c., are given at the Hotel Cecil. There is also a Masonic Lodge in connection with the Club. There is a very large membership, and the cosy club house in Clement's Inn has dining room, reading room, lounge, billiard room, card room, &c., &c. Annual subscription: £1 1s.; entrance fee, £1 1s.; in addition every member must, on election, take up one share in the Playgoers Club, Limited, of 10s. fully paid up. *President*: William Sparks. *Vice-President*: S. L. Bensusan. *Trustee*: Louis E. Harfield. *Hon. Treasurer*: Frederic S. Hess. *Hon. Secretary*: James Sharpe. *Assistant Hon. Secretary*: G. J. Farrington. *Committee*: Max Beerbohm, E. J. Bevan, Osman Edwards, P. Michael Faraday, B. W. Findon, H. Hart, Kenneth Havers, Chas. E. B. Kibblewhite, A. F. Spencer, and I. Zangwill.

THE RATS.

The GRAND ORDER OF WATER RATS is a more or less exclusive association of music hall artistes, whose proceedings are to a great extent conducted privately. The headquarters of the Society are at the Vaudeville Club, 98, Charing Cross Road, W.C. Membership is obtained by invitation, followed by election.

REHEARSAL CLUB.

The REHEARSAL CLUB (29, Leicester Square, W.C.) was founded in 1902, by Lady Louisa Magennis, as a "resting-place" for the minor lady members of the theatrical profession. The Club premises, which are situated next door but one to the Alhambra, consist of sitting, dining, resting, and dressing rooms, refreshment being supplied at very moderate prices. The subscription is 8s. per annum payable in quarterly instalments. *President*: H.R.H. Princess Christian. *Matron*: Mrs. Burns.

ROYAL GENERAL THEATRICAL FUND.

The ROYAL GENERAL THEATRICAL FUND was instituted January 22nd, 1839, incorporated by Royal Charter, 1853, "for granting permanent annuities to actors, actresses, chorus singers, dancers, pantomimists, and prompters; also acting managers, stage managers, treasurers, and scenic artists." *Patron*: His Majesty the King. *Patroness*: Her Majesty Queen Alexandra. *Trustees*: Alfred de Rothschild, C.V.O., and J. L. Toole. *Hon. Treasurer*: Edward Terry. Members of this association contribute quarterly, after the manner of the payment of life assurance premiums, the rate being according to age on entrance, and are entitled, in the event of becoming incapacitated after payments have been made for seven years, to receive annuities for life; in the event of a member dying at any period after the commencement of membership, the sum of £10 is allowed for funeral expenses. *Secretary and Offices*: Charles Davies, Savoy House, Strand, W.C.

THE SAVAGE CLUB.

The SAVAGE CLUB (6 and 7, Adelphi Terrace, Strand, W.C.), was established in 1885. Number of members: town 500; country, 100. Annual subscription: town members, £5 5s.; country members, £3 3s.; entrance fee, £5 5s. *Objects*: The association of gentlemen connected with Art, Science, Literature, Music, and the Drama. *Trustees*: Jas. MacIntosh, E. G. Ravenstein, and Alderman Sir W. P. Treloar. *Committee*: F. Bowyer, Tom Browne, R.I., R.B.A., H. R. Chamberlain, Conrad W. Cooke, M.Inst.E.E., Albert Fox, Crandon D. Gill, Fred Grundy, Yeend King, V.P.R.I., R.B.A., Mostyn T. Pigott, E. Salmon, J. Walter Smith, and J. Scott Stokes. *Hon. Treasurer*: Sir James D. Linton, R.I. *Hon. Solicitor*: R. H. Humphreys. *Hon. Counsel*: Rufus Isaacs, K.C., M.P. *Hon. Auditors and Scrutineers*: Thomas Catling and H. Greenhough Smith. *Hon. Librarian*: Edward Salmon. *Hon. Secretary*: Ed. E. Peacock.

SCENIC ARTISTS' ASSOCIATION.

The SCENIC ARTISTS' ASSOCIATION was founded, 1904, "to promote good fellowship among scenic artists in Great Britain and Ireland; (b) to protect their interests; (c) to keep a register of scenic artists requiring employment, and of employers requiring the services of scenic artists, and (d) to render assistance to members who may be in temporary pecuniary need." Annual subscription, £1 6s.; entrance fee, 10s. 6d. *President*: Hawes Craven. *Vice-Presidents*: Sir Philip Burne-Jones, Bart., W. Harford, and J. Harker. *Chairman and Treasurer*: Walter Hann. *Committee*: E. G. Banks, G. J. Dodson, Richard Douglass, R. H. Halley, Geo. R. Hemsley, W. T. Hemsley, H. Potts, W. Raphael, W. Telbin, G. Herbert Wallis, H. Warner, and Harry Woolls. *Provincial Representative*: Stafford Hall, 7, Mossley Avenue, Sefton Park, Liverpool. *Representative for South Africa*: Hedley Churchward, Opera House, Cape Town. *Auditors*: Geo. R. Hemsley and G. H. Wallis. *Hon. Solicitors*: Francis Voules and Welch, 84, Bishopsgate Street Within, E.C. *Bankers*: London and Westminster (Temple Bar Branch). *Hon. Secretary and Offices*: H. Lawrence Harris, 5, Robert Street, Adelphi, W.C.

THE STAGE SOCIETY.

The STAGE SOCIETY was founded in 1899; incorporated 1904. *Objects*: "To promote and encourage Dramatic Art; to serve as an Experimental Theatre; to provide such an organisation as shall be capable of dealing with any opportunities that may present themselves or be created for the establishment in London of a Repertory Theatre; and to establish and undertake the management and control of such a Theatre." Since the formation of the Society in November, 1899, twenty-five English and fifteen plays by Continental dramatists have been

produced; with three exceptions these plays were produced for the first time on the English stage. The membership during the season 1904-5 numbered 1,194. Entrance fee, £1 1s.; annual subscription, £1 1s. The *Council of Management* are Messrs. J. M. Barrie, Sidney Colvin, Hon. Everard Feilding, Almeric W. Fitzroy, C.V.O., St. John Hankin, H. A. Hertz, A. B. Horne, W. Lee Mathews, Gilbert Murray, Sydney Olivier, C.M.G., Nigel Playfair, Bernard Shaw, Charles Strachey, Bernard Watkin, Frederick Whelen, and Ernest E. S. Williams, Mrs. W. Pember Reeves, Mrs. Bernard Shaw, and W. Hector Thomson (*Honorary Treasurer*). *Honorary Librarian*: Charles Strachey. *Auditor*: John McLare, Chartered Accountant. *Secretary and Offices*: A. E. Drinkwater, 9, Arundel Street, Strand, W.C. (Telephone: 8380 Central.)

THE TERRIERS.

The TERRIERS' ASSOCIATION was established 1889, for the mutual benefit of *bona-fide* music hall artistes. The Association is registered under the Friendly Societies Act. Members joining before the age of forty are entitled to sick pay of 30s. a week and medical attendance; in the case of death a funeral allowance of £18 8s. is paid. Entrance fee, £2 2s.; subscription, 1s. per week. *President*: Jesse Sparrow. *Vice-Presidents*: F. W. Millis, A. Simmons, J. Lawrence, Captain Slingsby, and J. E. Dunedin. *Committee* (in addition to the foregoing): J. Alexander, W. H. Atlas, Dr. Walford Bodie, Signor Borelli, Andy Caine, C. Clark, Harry Conlan, Ernest D'Almaine, Datas, A. Dome, Jim Elvo, C. Gardner, Griff, Fred Hughes, Bob Hutt, Will Johnson, Ted Karno, H. P. Kato, Joe Lawrence, Tom Maxwell, Slade Murray, Fred Neiman, Tom Packer, Geo. Preston, Fred Slingsby, W. Welsh, Horace Wheatley, Harry Wright, and Geo. Smythson. *Hon. Trustees*: S. N. Salter and J. C. Pratt. *Hon. Treasurer*: Douglas White. *Hon. Solicitor*: John Othen, jun. *Secretary*: Harry Lester, 1, Hercules Road, Kennington Road, S.E. (Telegraphic: "Tarascada, London")

THEATRICAL LADIES' GUILD.

The THEATRICAL LADIES' GUILD was founded by Mrs. Charles L. Carson in 1891 "for the purpose of assisting the poorer members of the theatrical profession at the period of maternity. It provides for the child a complete outfit, which is exchanged later for suitable short clothes. In cases of extreme poverty, the doctors' or nurses' fees are paid by the Guild, or a bed in a lying-in hospital is secured." The Guild does much useful work in making clothing (at its Sewing Bees, which are held every Friday afternoon) for the poorer members of the profession. Some idea of its great usefulness may be gathered from the following summary of work done during the last thirteen years:—Maternal cases assisted, 1,144; double sets of short clothing given for 1,797 babies; special cases of illness provided with homes or hospital beds, 1,131; coal, breakfast, and dinner tickets given to 1,409 persons; cast-off clothing given to 6,275 applicants (male and female); stage costumes, dresses, &c., given to 2,511 people, who were thus enabled to accept offered engagements; blankets, quilts, and warm clothing given to 3,532 persons. During the nine years of its existence, the Christmas Dinners Fund of the Guild (founded by Mrs. Carson in 1895) has given 13,071 dinners to men, women, and children, at their own homes. Members of the Guild subscribe not less than 1s. per annum, and contribute at least two articles of clothing for one child. *President*: Fanny Brough. *Vice-Presidents*: Carlotta Addison and Mrs. Edward Compton. *Executive Committee* (nominated for 1906): Lady Burnand, Lena Ashwell, Mrs. F. R. Benson, Mrs. Alfred Bishopp, Ada Blanche, Esmé Beringer, Nina Boucicault, Phyllis Broughton, Lilian Braithwaite, Mrs. E. H. Bull, Constance Collier, Mrs. John Douglass, Mrs. Ellis (Rade Solla), Vane Featherston, Helen Ferrers, Doris Foote, Lily Hanbury, Clara Jecks, Eva Moore, Mrs. Cecil Raleigh, Cicely Richards, Mrs. Synge-Hutchinson, Mrs. Tree, Irene Vanbrugh, May Whitty, Mrs. E. S. Willard, Mrs. Frederic

Wright, Mrs. Theodore Wright, and Edith Wynne-Matheson. *Hon. Secretary and Guild Headquarters* (including the T.L.G. Club): Mrs. Charles L. Carson, 18, Russell Street, Covent Garden, W.C.

THEATRICAL MANAGERS' ASSOCIATION.

The object of the THEATRICAL MANAGERS' ASSOCIATION is to provide a means for enabling theatrical managers to become conversant with all matters affecting any of their interests which may from time to time be threatened. The membership includes the whole of the leading theatrical managers of the country, with the exception of one or two "new" managers. Managers of variety theatres are not eligible for membership. Meetings of the Council are held frequently, when letters from members are read and discussed, and there are also four general meetings during the year. The Association has taken a prominent part in ventilating the much-discussed sketch question. *President*: H. Beerbohm Tree (in succession to Sir Henry Irving). *Vice-Presidents*: George Alexander, J. Macready Chute, and J. B. Mulholland. *Hon. Treasurer*: J. Macready Chute (Prince's, Bristol). *Secretary*: H. Blackmore, 11, Garrick Street, Covent Garden, W.C.

VAUDEVILLE CLUB.

The VAUDEVILLE CLUB (98, Charing Cross Road, W.C.), founded in 1901, "for the association and convenience of the members of the Grand Order of Water Rats, but is also open to gentlemen connected directly or indirectly with the Vaudeville Profession, Music, Art, the Drama, and Sport." Entrance fee. £1 1s.; annual subscription, £2 2s. (country members, £1 1s.). Number of members, 450. *Secretary*: W. H. McCarthy.

THE YORICK CLUB.

The YORICK CLUB (30, Bedford Street, Strand, W.C.) was founded April 23rd (St. George's Day), 1888, at Beaufort Buildings, Strand; transferred on April 23rd, 1888, to 30, Bedford Street. Membership open to gentlemen connected with Literature, the Drama, Music, and the Arts; limited to 300. Annual subscription, £2 2s.; entrance fee, £2 2s. *Committee*: A. C. R. Carter, Commander Caius Crutchley, Sidney Gandy, Harrison Hill, David Hodge, Cairns James, E. F. Knight, H. A. Lytton, Frank Morrison, William Mudford, Lloyd Sanders, S. H. Sime, Edward F. Strange, and C. W. A. Trollope. *Hon. Legal Adviser*: E. R. Bartley Dennis. *Hon. Librarian*: W. Pett Ridge. *Hon. Director of Art*: S. H. Sime. *Hon. Director of Music*: Duncan Tovey. *Hon. Secretaries*: A. C. R. Carter and William Mudford. *House Manager*: W. Bradford Smith. Telegraphic address: "Bauble," London.

PLAYERS WHO HAVE PASSED.

SIR HENRY IRVING.

SPECIAL MEMOIR.

THE year 1905 will be for ever memorable in the history of the stage, for it was in that year that the most eminent actor of his time died under circumstances which were singularly impressive and appropriate. Sir Henry Irving was engaged in representing one of the greatest characters in his *répertoire*, the priest, statesman and martyr, Becket, and as he was repeating the words "Into Thy hands, O Lord," with which the play closes, he had a premonitory attack of faintness; within the hour his mortal career had closed.

The health of the distinguished actor, impaired by a strenuous career, by incessant labour, and to some extent by disappointment and anxiety, had for some time shown signs of decay, and his early retirement from the stage was looked forward to by his friends as affording the best hope of prolonging a life which was esteemed as much for its social and beneficent qualities as for its professional value. During the week commencing Monday, October 9th, he was appearing at the Theatre Royal, Bradford. He had played Shylock, Becket and Mathias, and the signs of exhaustion increased as the period drew to a close. After the fall of the curtain on Friday evening, the 13th, Sir Henry, who, it was noticed, had some difficulty in rising to his feet, made a brief speech of thanks in response to an enthusiastic recall, dressed and returned to his hotel. Before he could reach his apartments he succumbed to syncope, as the result of heart failure, and, except for a momentary recovery, died without regaining consciousness.

Sir Henry Irving—or John Henry Brodribb, to be exact, for Irving was an adopted name—was born February 6th, 1838, at Keinton Mandeville, in Somersetshire. His mother was a Cornishwoman of exceptional strength of character and doubtless transmitted to her son those qualities of sound judgment and firmness of purpose which he displayed throughout his career. It may be, too, that he owed something of his love of beauty in nature, literature and art to the influences of the romantic surroundings of his early youth, which was spent with his mother's family in Cornwall.

At the age of eleven he was placed by his father at Dr. Pinches' School in George Yard, Lombard Street. At fourteen he entered the service of the East India merchants, Messrs. W. Thacker and Co., Newgate Street, where he remained four years, with the prospect of considerable advancement if he had chosen to continue a commercial career. The stage, however, had a great fascination for him from an early age. His school recitations had attracted notice, and he became a diligent student at the City Elocution Classes held at Sussex Hall, Leadenhall Street. He lived thriftily, saved money to buy books and attend the theatre, studied early and late, and, apparently, never for one

moment wavered in his intent to become an actor. Sir Edward Clarke, at the Royal General Theatrical Fund Dinner in 1881, related how he followed Irving at Dr. Pinches' School, and how his most self-satisfying efforts as a reciter were always rebuked by the Doctor's "Ah! you should have heard Irving recite that," until he came to hate the boy who was held up to him as such a prodigy. A little later Clarke and Irving became close friends, and so continued through the life of the latter.

In 1856 Irving joined the Stock Company at the Royal Theatre, Sunderland, and for the next ten years (excepting brief engagements in London, at the Old Surrey Theatre and the Princess's Theatre, in 1859) he remained in the provinces, playing many parts in many towns, enlarging his experience; gaining breadth of style and depth of resource, and preparing himself to command the notice of London audiences when he next came before them. It was during this period that with two friends he created a great sensation by a public exposure in Manchester of the "Cabinet" tricks of the Davenport Brothers.

At last, in 1866, Irving appeared for the first time in London in a part worthy of his abilities, Rawdon Scudamore, in "Hunted Down," but, though he made a considerable impression, his success was by no means immediate. After playing first at the St. James's and afterwards at the Old Queen's in Long Acre, when for the first time he and Miss Ellen Terry were in the same cast, J. L. Toole obtained for him an engagement at the Gaiety, where he made a hit as Chevenix in Byron's "Uncle Dick's Darling." The following year he appeared at the Vaudeville, scoring another success as Digby Grant in the "Two Roses" of James Albery. It was not until 1871 that he commenced his long and memorable connection with the Lyceum Theatre, which lasted for over thirty years.

Even a mere catalogue of the parts (probably over five hundred) played by Henry Irving up to this, the turning-point of his career, would not be possible in this necessarily brief sketch, but from the year 1871, which marks the beginning of his popular recognition, it is possible to trace his progress more in detail, for in these days the successful London actor has no need to command a vast repertory: his studies are chiefly confined to the "creation" of an occasional new part, or the elaboration of those in which he has made a pronounced success.

Colonel Bateman had taken the unfashionable and unprosperous Lyceum Theatre, and Irving received an engagement under the new management. The venture seemed doomed to failure. Nothing prospered; play after play was put on in vain; the town remained cold. Then Irving proposed the trial of an adaptation of Erckmann-Chatrian's "Le Juif Polonais," which the adapter, Leopold Lewis, had entitled "The Bells." It was the policy of despair—a new play, with an almost unknown man in the leading part, a tragedy too at a time when pathetic or even serious drama was out of fashion. What less likely to draw? But we, who saw Sir Henry Irving's Mathias, do not need to be told the result. It came in a whirlwind of popularity for him and of fortune for the Lyceum Theatre. Wills's "Charles I." followed the long run of "The Bells." Then came in succession "Eugene Aram," "Richelieu," "Hamlet," "Macbeth," "Othello," "Richard III.," "The Merchant of Venice," "Romeo and Juliet," "The Corsican Brothers," "The Lyons Mail," "Much Ado about Nothing," "Twelfth Night," "The Cup," "Vanderdecken," "The Amber Heart," "Phillip," "King Lear," "Olivia," "Faust," "The Dead Heart," "Ravenswood," "Henry VIII.," "King Arthur," "A Story of Waterloo," "Don Quixote," "The Medicine Man," "Cymbeline," "Madame Sans-Gêne," "Peter the Great," "Robespierre," "Coriolanus," "Dante" (at Drury Lane)—not an absolutely exhaustive list, but nearly so, and inclusive of all the

noteworthy successes during the twenty two years of Sir Henry Irving's management, which commenced in 1878 and continued till practically the close of the nineteenth century. Besides his regular London seasons he frequently toured the provinces and made repeated professional tours to America, where he was held in profound esteem, both as an actor and a man.

No estimate of Sir Henry Irving which took account merely of his professional career could explain the distinguished place he held in contemporary social life, in the hearts of his intimate friends, and in popular esteem. He was an actor first—in most respects a great actor. He had an intense love for his calling and was jealous of its dignity and place in public esteem. To him the drama was indeed a noble art, the conscientious actor or actress a real artist, the playhouse a gallery in which all human qualities have embodiment, and the play the mirror of nature. To this belief in himself and his profession, and to his influence in persuading the world of his sincerity, the stage and all associated with it owe in large measure the great advance in public estimation which it has made in the last thirty years.

No better estimate of Irving as an actor and a man could be spoken or written than that contained in a speech by Mr. Anthony Hope at the Actors' Benevolent Fund Dinner in December, 1905. He said:—"A minority of the public has always protested that Irving was not a good actor, and will probably continue so to protest. It is a parallel to the protest of the Classic school in France when the Romantics stormed their citadel. Perhaps we can find the nearest approach to the truth by admitting that Irving was not a good actor, but a very great one. In that way we can reconcile the two schools—the school that insists on the letter—and I do not run it down—and the school that insists on the spirit. But whatever may be the ultimate verdict of posterity, anybody who knew him knew that whether a great or good actor, he was at least a great personality. He had that unconscious self-sufficiency—not self-arrogance—which goes a great way. He was never embarrassed, never above or below his company. He was always just himself. He carried with himself that perfect courtesy, that perfect indifference to the world, to rank, or other preference, which led him to treat each man as he was worthy of being treated."

The controversy as to whether or no he solicited the honour of knighthood is, *pace* Mr. George Bernard Shaw, silly and futile. All who knew him will admit that he might well have done so out of his intense desire that his art should be distinguished and those who pursue it raised to a social equality with those who follow the other arts. That he sought the honour, if he sought it at all, merely or chiefly as a personal distinction is not to be believed. Few men had less of the egregious self-esteem, the cackling egoism that is always asserting oneself and one's achievements. He never paraded the titular distinction he had received; on the play-bills his name always appeared as "Henry Irving." But he valued his knighthood, and valued it highly, as a recognition of the art he loved and of the great profession to which he belonged. He accepted the accolade as a tribute to that profession, and his personal pride in the distinction lay in the fact of his selection as the representative of the profession with universal approval. He combined with a special genius for his vocation intellectual abilities that would have raised him to eminence in any walk of life. In refinement and charm of manner, in social converse, in that large-hearted sympathy which induces tact and discretion, and a generous allowance for others, he was the peer of any of his contemporaries. He had, too, a fine sense of humour. He was an ideal host and an always welcome guest.

His charities were boundless but unostentatious, and naturally were bestowed

chiefly within the ranks of his own profession. Many a hard-pressed actor has had substantial cause to bless Sir Henry Irving's generosity, and some were regular recipients of his bounty to the day of his death. To him money was simply a means to artistic ends and beyond that he seemed instinctively to class his own and others' needs as on a parity.

Over Sir Henry Irving's merits as an actor controversy raged keenly in the seventies and eighties, but latterly his histrionic value has been more clearly appreciated. His "style" offended those whose taste had been formed by the "Old School." He was too intellectually strong to be the slave of tradition, and most of the great Shakespearean rôles he studied and interpreted with characteristic independence of judgment. Hence his interpretations often ran counter to the received ideals. This was quite enough to rouse controversy, but there were other reasons for divergent opinions. His mannerisms were trying to many; he was not an emotional actor, and he was not "robustuous." He appealed to the intellect rather than the heart. He was most successful in those rôles where power and dignity of mind and bearing are coupled with the pathos of tragic destiny, such as Becket, Charles I., Wolsey, and Hamlet. In such parts as Coriolanus, Richard III., Othello, Macbeth he was less successful, and the passionate love and despair of Romeo were quite out of his compass. Other parts with which his name will be most familiarly associated are Mathias in "The Bells," Corporal Brewster in "A Story of Waterloo," Shylock and Becket. His peculiarities of gait and accent were not inconsistent with those parts and had not to be allowed for, but a better reason is the fact that in these and all his distinctive successes he was able to reach his audience through their intellectual consent and appreciation.

Not only as an actor, but as a manager, Irving dignified and adorned the stage. The magnificence of his productions at the Lyceum, their fidelity, their artistic completeness were, like those of Charles Kean, revelations of stage management and have set a fashion that, some think, is in danger of being overdone. Sir Henry threw himself with the utmost ardour into each of his great productions, studying every detail personally, and was satisfied with nothing but a perfect fulfilment of all the conditions that contribute to the making of a great play. A new production at the Lyceum was one of the events of the year. It was a sorry day for dramatic art, and a sad one for Irving, when a succession of misfortunes drove him from his theatre. His production of "Peter the Great" was less than a *succès d'estime*; "Robespierre" failed to fulfil the hopes which it had inspired, and at the commencement of his splendid production of "Richard II.," in 1899, he met with a severe accident which disabled him for some weeks. Then the elaborate and expensive scenery of all his touring productions was entirely consumed by fire. When he was compelled at last to leave the Lyceum for good it was like bidding farewell to home, and he felt the severance deeply. So far as it was possible for his public to extend to him sympathy and assurance of unalterable affection, it did so when he produced "Dante" at Drury Lane in 1903. Never has a popular favourite had a greater or more stirring reception. It was a tribute to the man as much as to the actor, to his kindness of heart as much as to his professional zeal, to his humanity as much as to his genius.

There was a universal agreement that the remains of the deceased actor should find a resting-place either in Westminster Abbey or St. Paul's, and the Dean of Westminster at once acceded to the request of those deputed to represent the matter to him that the burial should take place in the Abbey. Prior to the funeral ceremony the body was conveyed to the residence, in Stratton Street, Piccadilly, of the Baroness Burdett-Coutts, one of his oldest and dearest friends, and placed in a *chapelle ardente*, where it lay in state and

whence it was removed for cremation after many hundreds of people had paid their respects. The funeral took place on October 19th, and a vast concourse assembled outside Westminster Abbey from an early hour, the signs of public mourning being as general as they were sincere and deep-seated. The Abbey itself was filled with a great and distinguished assemblage, including representatives of the King and Queen, eminent statesmen, and men and women renowned in art, literature, and science, as well as in the profession of which Sir Henry Irving had long been the acknowledged head. The ceremony itself, with all the aids of a superb musical service, was profoundly impressive, and was conducted by the Dean and Canon Duckworth. The pall-bearers, who were assembled with the chief mourners round the coffin, included Sir Squire Bancroft, Lord Aberdeen, Lord Tennyson, Sir Charles Wyndham, Mr. John Hare, Lord Burnham, Sir A. C. Mackenzie, Mr. George Alexander, Mr. Beerbohm Tree, Sir L. Alma Tadema, Professor Sir James Dewar, Mr. J. Forbes-Robertson, Mr. A. W. Pinero, and Mr. Burdett-Coutts, M.P. Tributes of respect and regard were paid to the memory of the deceased actor in almost overwhelming number from all parts of the world, in the form of floral wreaths, appreciations in the press, platform speeches, and sermons from the pulpits in churches of all denominations. What was particularly noteworthy was that the humblest as well as the highest members of society joined in the mourning for one who had set his mark upon his time as much as the greatest statesman or the most victorious soldier, and who displayed a profound charity and love for his fellow-men.

JOHN HOLLINGSHEAD.

John Hollingshead, who died of heart failure on October 10th, 1904, was in his time a theatrical manager of renown and almost boundless activity. He had amassed a considerable fortune at one period in his career, but unfortunately the theatrical ventures swept most of it away. Rich or poor, however, John Hollingshead was always the same—genial, impulsive, warm-hearted, optimistic, universally liked by the profession, a man with many friends and few enemies. He had numerous accomplishments, and his life had many spheres of activity. Commencing as a clerk, he passed on to the prosaic business of a rent collector, touched the verge of literature as printer's devil, turned aside to the wandering courses of a commercial traveller, and later utilised his varied experiences as a journalist, when he worked under Charles Dickens on *Household Words* and *All the Year Round*, and under Thackeray on *The Cornhill*. His earliest approach to the work that so completely absorbed his later life was as dramatic critic of the *Daily News*, and he commenced his managerial career as stage-manager at the Alhambra. Thence he went to the old Gaiety as general manager, and started on his course of unexampled success. It was not until 1882 that he commenced the series of burlesques which made the fortune of the Gaiety, as well as his own, with Nellie Farren, Edward Terry, and Fred Leslie. Before that date anything that seemed to his almost unerring judgment to be popular was put on the Gaiety stage—comedy, opera, farce—what not? He left the Gaiety in 1888, and with that his luck or his judgment seemed to change, for in a few years he lost in unfortunate enterprises the wealth he had acquired by hard and judicious work. A few years ago he was tendered a testimonial benefit, in which most of the leading members of the profession took part. Later he became manager of the Empire, a post in which he displayed much of his old acumen in gauging the taste of the public and devising the class of entertainment that would "draw." Mr. Hollingshead was bold to recklessness in some of his dramatic ventures

He first brought over Sarah Bernhardt and the entire company of the Théâtre Française to the Gaiety for a London season. He was the first English manager to produce a play of Ibsen. He was the first to abolish all fees. He was largely responsible for the improved mounting of plays. He first produced a play in which Gilbert and Sullivan collaborated—"Thespis," brought out at the Gaiety in 1872. He was the first to introduce the electric light in a London theatre. Nor should his public services be forgotten. He was a determined advocate of the repeal of the paper duties; he strenuously urged an improved copyright law; and he was among the most energetic opponents of the construction of the railway viaduct across Ludgate Hill. He was for many years treasurer of the Royal General Theatrical Fund. It can certainly be said that few men have done so much for the entertainment of the public as John Hollingshead, and that few men of his calling reached old age more deservedly honoured than he.

HERMAN MERIVALE.

Herman Merivale, the well-known dramatic author, died January 14th, 1906, at 69, Woodstock Road, Bedford Park. Only son of the late Mr. Herman Merivale, C.B., Permanent Under Secretary of State for India and the Colonies, and a contributor to the *Edinburgh Review*, he was born on January 27th, 1839, and educated at Harrow and at Balliol College, Oxford. He obtained a first-class in Moderations, and a second in the final Classical school. Called to the Bar at the Inner Temple in 1864, he joined the Western Circuit, also practising at the Exeter Sessions, and afterwards before the Judicial Committee of the Privy Council, acting for some time as Junior Counsel for the Government in Indian appeals. The pursuit of literature, however, had for him more charms than the law, and after the death of his father he followed authorship as his exclusive profession. He devoted some of his time to writing for newspapers and magazines, including *All the Year Round*, under Charles Dickens. For ten years he was editor of the *Annual Register*, to which he was himself a most prolific contributor. Among his plays were "All for Her," founded on Dickens's "A Tale of Two Cities"; "Forget-Me-Not," which was enormously successful; "The Cynic," and "Fédora"; and, in conjunction with his wife, "Our Joan," "The Butler," "The Don," and "The Whip Hand." He was also author of "The White Pilgrim," a blank verse drama, played at the Court, and "Ravenswood," a blank verse tragedy founded on Scott's "Bride of Lammermoor," produced by Sir Henry Irving in 1891. His other work includes a novel, "Faucit of Balliol," "Binko's Blues," and various essays, records of travel, &c. He had been in impaired health for some time, and was on his way to the South of France when he died from failure of the heart. His later years were greatly embittered by the defalcations of his solicitor, as a consequence of which he lost his entire fortune.

WILSON BARRETT.

As dramatist, manager, and actor, Wilson Barrett filled a very considerable place in the history of the stage in the last quarter of the nineteenth century. He was born in 1846, and very early in life showed a decided leaning towards the drama, though his father was an Essex farmer and young Barrett's environment was not such as to encourage a passion for the theatre. While he was still under age, however, he made his *début* at the Halifax Theatre, and from that moment never looked back, appearing at various provincial theatres, and finally becoming lessee of the Amphitheatre at Leeds. Soon after this he married Miss Heath, who had been reader to the late Queen Victoria, and when, a little later, Barrett produced "Jane Shore" at the Princess's Theatre, his wife played the title-*rôle*. In 1878 he brought out Sir Francis Burnand's play, "Proof," at Brighton. In 1879 he took the Court Theatre, where he produced several plays,

and then entered upon his long and successful management of the Princess George R. Sims's "Lights of London" was the first production here, followed by "The Silver King" in 1882, and afterwards by "Claudian," "Hoodman Blind," "Ben-my-Cree," "The Good Old Times," and "Now-a-days." Wilks Barrett collaborated with Sydney Grundy in writing "Clito," and with Clement Scott in "Sister Mary," both of which were produced by him, but "Pharaoh," a four-act tragedy, was his own work, as was also "The Sign of the Cross," produced in 1895. This play created an immediate sensation. Its strongly religious, as well as dramatic, interest gave it the character of a somewhat hazardous experiment, but so far from antagonising religious sentiment, the play secured the enthusiastic approval of a very considerable section of society which had hitherto held sternly aloof from the stage. In his succeeding productions he sought to work the same vein of popular interest. "Daughters of Babylon," "Quo Vadis," and "The Christian King," were all by him, and maintained, if they did not augment, the special interest roused by "The Sign of the Cross." He also wrote and produced "The Never-Never Land" and "Luck of Durham." He twice toured in the United States and once in Australia. He was a hard worker, a man of untiring energy and of generous impulses. His death occurred July 22nd, 1904, as the result of an operation.

CLEMENT SCOTT.

On June 25th, 1904, this distinguished dramatic critic and playwright died at his residence at Woburn Square, London. He was born October 6th, 1841, his father being the Rev. William Scott, of Christ Church, Hoxton, and later vicar of St. Olave's, Jewry. He was educated at Marlborough College, and commenced life as a clerk in the War Office, where he remained till 1877. Before 1860, however, he wrote for the *Era*, chiefly notices of amateur entertainments and performances of minor interest, but in 1863 he became dramatic critic of the *Sunday Times*. This was followed by a similar position on the staff of the *Weekly Dispatch* in 1865, and a little later he commenced contributing to the *London Figaro* under his well-known pseudonym of "Almaviva." From 1873 he contributed dramatic criticism to the *Observer*, but his connection in this capacity with the *Daily Telegraph*, which was the culmination of his career, had already begun and lasted until 1898. He also became editor of the *Free Lance* in 1900. In addition to a large quantity of vigorous verse, suitable for recitation, some of which he contributed to *Punch*, he was contributor of a number of picturesque descriptive articles to the Press, and it must not be forgotten that he discovered and popularised Cromer under the fanciful title "Poppy Land." Besides dramatic criticism, he was the author or adaptor of several plays, the best-known of which were "Lady Mary," "Peril of Diplomacy," "Odette," "The Cape Mail," and "The Vicarage." He is best remembered, however, as a critic, and he unquestionably exerted a great influence upon the development of the drama and upon acting during the latter quarter of the nineteenth century. He was almost too much under the influence of his emotions to be absolutely convincing as a critic. If a play stirred him, he enthusiastically praised it; if it failed to reach his heart, he as roundly condemned it. But Clement Scott's emotional judgment was oftener a safer guide than the cold, critical faculty of other men. He wrote rapidly, vividly, picturesquely, and his criticisms were eagerly waited for and read on the morning after a new production. Two days before his death a most successful *matinée* benefit was given on his behalf at His Majesty's Theatre, realising a sum of £1,200. Mr. Scott was twice married, first to a sister of George du Maurier, and, secondly, to a daughter of Mr. Horatio Brandon, a London solicitor, his second wife surviving him. He was one of the most genial of companions, a good talker, quick observer, and full of entertaining reminiscences.

DAN LENO.

The death of "Dan Leno" on October 31st, 1904, at the early age of forty-three, took from our Music Hall stage and the domains of Pantomime the most original and diverting humorist of his time. It was a good deal for *The Times* to concede that Dan Leno was justly entitled to be esteemed a "genius," but the term is not an exaggeration, even if genius be taken to mean inventive originality in the higher forms of intellectual endeavour. For Dan Leno was not a mere copyist or improver of the work of others. His whimsical reading and portrayal of life were infused with extraordinary insight, and with a humour that kept well within the limits of truth. He was not a mere buffoon, but a wit, and, though he frequently donned costumes that belong to the exaggerated buffoonery of the stage, they rather detracted from than added to the fine quality of his humour. No doubt his personal appearance aided the effect of his sayings and doings, but he employed with instinctive certainty every advantage of mind, feature and figure to make his effects. His very walk was funny; so were his attitudes, his voice, his expressions; and the unexpected drolleries of his "patter" were funniest of all. The combination was irresistible. His summons to Sandringham in November, 1901, to give an entertainment before the King and Queen, and the Royal family, was universally accepted as a deserved recognition of the ablest comedian of his day. George Galvin—for "Dan Leno" was an assumed name—was the son of players whose professional names were Mr. and Mrs. Johnny Wilde. He was almost literally nursed on the stage, for he made his first appearance before the public at the very adolescent age of three years. Step-dancing was an early accomplishment of the future artist of the Halls, and in his youth he won the North of England championship in clog-dancing. Such designations often expand in scope with the efflux of time, and the young performer came up to London heralded as "The Champion Clog-Dancer of the World." This was in the 'eighties, and Dan Leno soon began to add to his dances his inimitable songs and "patter." In 1889 he was engaged by George Conquest for the Surrey Theatre pantomime, where he was not allowed to remain long. Sir Augustus Harris recognised his merit and carried him off, at an enormous increase of salary, to Drury Lane, and there for many consecutive years he was the bright particular star of the pantomime season. In 1902 his health gave way, but he was able to appear in the pantomime of "Mother Goose" of that year. He returned to the Music Halls for a brief period, but the mental malady from which he suffered reappeared in a more acute form. A long rest so far restored him that he once more returned to the Drury Lane stage in "Humpty Dumpty," the Christmas pantomime of 1903, nor did he give up his music hall appearances until near the end. His funeral afforded the most remarkable evidence of the esteem and affection in which he was held by all classes. Many thousands of mourners lined the route. Over one hundred carriages followed the hearse, and more than two hundred wreaths were sent by friends and acquaintances.

Dan Leno was married, and left a widow and several children. He loved children. His biographer relates that during the run of a pantomime he gave a tea once a week to the children engaged in it, himself presiding at the entertainment. He never could resist an appeal to his charity. These traits give an indication of that simplicity and kindness of heart which obtained for him the affection, quite as much as the admiration, of his public.

HERBERT CAMPBELL.

It was a singular coincidence that Herbert Campbell and Dan Leno, for so many years the mainstays of pantomime at Drury Lane, should both have died in the same year. Campbell met with an accident while alighting from a carriage; paralysis followed as a result of the injury, and he died on July 19th, 1904, at his residence, Highbury, at the age of sixty-two. His right name was Herbert Edward Story. He was born in London, and his first professional

engagement was as a Christy Minstrel. In 1871 he appeared in pantomime : the Theatre Royal, Liverpool, and in 1873 at the Grecian Theatre, City Road, London, under the management of George Conquest. This connection lasted for five years, and for part of the time Campbell also acted in the Crystal Palace pantomimes in the afternoons. In 1878 he played his first woman's part in pantomime at Covent Garden, and in 1882 made his *début* before a Drury Lane audience. For several years he was associated with Harry Nicholls, but in 1883 commenced his long partnership with Dan Leno. In appearance each was an admirable foil to the other, and they elaborated their "business" with a single eye to the general effect, without a vestige of personal jealousy or any rift in a long and ardent friendship. Herbert Campbell was a great favourite on the music-hall stage, and his name will always be associated with such popular songs as "Up I came with my little lot," "All very fine and large," "When you come to think of it," and "Oh, ain't it awful."

JOSEPH JEFFERSON.

Though it is ten years since Joseph Jefferson finally retired from the stage, the whole English-speaking world learned of his death in April, 1905, with unfeigned regret, for there must be few beyond the youngest generation who have not wept and laughed over his inimitable characterisation of the hero of Washington Irving's immortal story. Jefferson was born in Philadelphia, U.S.A., February 20th, 1829, and was, therefore, seventy-six years old at the time of his death. He came of a family of actors, and almost naturally commenced his own histrionic career at an early age. At three he made his *début* as the boy in "Pizarro," and long before he was of age, the stage was his natural home. He played, during his long and active life, many parts under many managers. Among the former may be mentioned as the chief, Caleb Plummer in "The Cricket on the Hearth," Bob Acres in "The Rivals," Newman Noggs in "Nicholas Nickleby," Dr. Pangloss in "The Heir-at-Law," and Asa Trenchard in "Our American Cousin." He acted for several years in the United States in a dramatisation of "Rip van Winkle," of which his half-brother, Charles Burke, was the author, appearing in the title-*rôle*. Then it occurred to him that a dramatic version of the story which should preserve its romantic and poetic character would be effective, and the result was Boucicault's play, in which he delighted thousands of audiences, and continued to appear almost exclusively during the rest of his active life. He played in every considerable town in America, and very many times in all the larger cities. He thrice appeared in the part in London, on the first occasion for a run of 150 performances at the Adelphi, and on the last at the Princess's in 1875. He also toured with it in Australia. On his retirement, in 1895, he was the recipient of the most cordial testimony of the affectionate esteem in which he was held by the public and the profession alike. He was twice married, his first wife having been Miss Laskaye, an English actress, by whom he had six children.

HOWARD PAUL.

This well-known public entertainer, author, and man of the world, died at Boscombe in December, 1905, in his seventy-fifth year. Born at Philadelphia in 1830, he came to England in 1851 as representative of a New York paper. The following year he joined the staff of *Diogenes*, then a not unsuccessful rival to *Punch*. He produced, in conjunction with John Leech, the artist, a serial work, entitled "Dashes of American Humour," which was well received in London and was still more successful when produced in America. He first appeared on the stage at Bath, in 1854, in his own farce, "My Neighbour Opposite." He married Miss Isabella Featherstone, a well-known contralto singer with a wonderful voice and compass. Together in 1858 they gave an entertainment at the Adelphi, entitled "Patchwork," embodying impersonations of eccentric and amusing types, which became enormously successful wherever played. They visited America in 1866 and 1869, meeting with uniform success all over the States. They subse-

quently dissolved professional partnership, and in 1879 deceased formed his own company, which included Miss Letty Lind, then known by her own name of Rudge. He wrote several pieces for the stage, also songs and recitations, as well as contributed to the Press and magazines, and was a very lively and amusing raconteur.

EDWARD ROSE.

This well-known dramatist died in December, 1904. Born at Swaffham, Norfolk, son of Dr. Caleb Rose, a medical practitioner, he was educated at Ipswich Grammar School, and articled to a solicitor, but abandoned law for literature. His first London play was "Our Farm," produced at the old Queen's, 1872. This was followed by "Agatha Tylden," played at the Haymarket in 1892, and "In Days of Old," St. James's, 1899. He also wrote dramatic versions of "Vice Versâ," by Frederick Anstey; "The Prisoner of Zenda," by Anthony Hope, and "Under the Red Robe." He was for some years a well-known actor at various London theatres. He was at the same time an earnest student of economics and a keen politician.

GEORGE LE BRUNN.

Few composers of popular songs of the day had a greater output and vogue than George Le Brunn, who, on Monday, December 18th, 1905, died at his residence, Brixton, at the early age of forty-two. Born in 1863 at Worthing, and educated at a private school at Brighton, he studied the piano, violin, harp, and harmony when a youth. He made his first appearance at Brighton at a benefit performance in 1870 as a "musical phenomenon." Later he fulfilled engagements at the Aquarium, Theatre Royal, Gaiety, and the Dome Pavilion, Brighton, and afterwards at several variety theatres in London and the provinces from 1873 to 1883. He then devoted himself exclusively to musical composition. His output was enormous, and he was the composer of all the late Charles Godfrey's and Jenny Hill's songs, as well as many of those sung by Dan Leno, Marie Lloyd, Vesta Tilley, and other music hall stars. He also wrote the music of a large number of scenas and sketches, and a comic operetta, "Nitouche and Co.," in which Vesta Tilley appeared some years ago. He also composed a portion of the music of the musical comedy, "The A.B.C. Girl," for Marie Lloyd, and three months before his death he completed, with his old collaborator, J. P. Harrington, a comic opera, entitled "The Pearl of the Adriatic." Owing to the wholesale piracy of his most popular songs, his royalties were enormously reduced, and Mr. Leslie Stuart, writing to *The Daily Mail* in the interests of his widow, pointed out that for last year his total royalties amounted to only £1 0s. 7d. Deceased, who was very popular in the profession to which he belonged, left his widow ill provided for, for the reason just indicated, and a benefit was organised in her behalf.

H. T. CRAVEN.

In the death of H. T. Craven on April 13th, 1905, the English stage lost another veteran actor and its oldest playwright. He was born in February, 1818, and, after a brief career as a writer, made his first appearance on the stage in New York when twenty-two years of age. His first play, "Bertrand the Avenger," was produced in 1842 at North Shields. This was followed by several farces, among them "Done Brown" and "The Card Case," the comedy "Not to be Done," and a comedietta, "The Village Nightingale." Other successful plays from his pen were "Milky White," "Miriam's Crime," "The Needful," "Meg's Diversion," "Philomel," "Coals of Fire," and "Too True." In all these productions he created a part. He appeared at the Royalty, the Strand, the Adelphi, Drury Lane, Lyceum, Princess's, St. James's, Olympic, Globe, Haymarket, and Court Theatres in London, and frequently toured the provinces and the Colonies. His death occurred at his residence in Clapham. The well-known dramatic author and actor, Tom Craven, is his son.

T. EDGAR PEMBERTON.

T. Edgar Pemberton, whose death occurred on September 28, 1905, at Broadway, Birmingham, was fifty-six years of age. As a dramatist and writer on dramatic subjects his production was prolific, and he enjoyed also, during his life, the warm friendship and cordial esteem of a very large circle, both within and without theatrical ranks. He was intimate with T. W. Robertson, which fact lends especial value and interest to his "Life and Writings" of that celebrated dramatist. The same may be said of his volume on "The Kendals" and the "Memoir of E. A. Sothorn." Personal friendship in every case gave the value of personal reminiscence to these biographical records. A bare list of the plays, long and short, written by Mr. Pemberton would extend to considerable space in this volume. It must suffice to mention a very few. His adaptations of "Henry Esmond" and "A Tale of Two Cities" were well known; less familiar is the play "Sue," in which he collaborated with Bret Harte. Lionel Brough has given wide popularity to "Off Duty," which Pemberton wrote especially for him. "Weeds," "Davenport Brothers and Co." and "A Happy Medium" were among his best known farces.

The death of Henry J. Callan, the acting manager of the Lyric and Apollo Theatres, took place in 1905 at his residence, Park Village, Regent's Park, at the early age of thirty-four. He had been associated with the theatrical profession since his youth, starting at Drury Lane Theatre some eighteen years ago, when that house was under the management of the late Augustus Harris. He had had rheumatic fever, and went to South Africa for the benefit of his health. In Johannesburg he fulfilled engagements with Signor Bonamicci, and later with Ernest Searelle. On his return to England, he went to the Avenue, then under the management of Arthur Chudleigh and Charles Hawtreay. After this he went to the Alhambra for a short season, where he gained much experience in the business department of the theatre, which was the line to which he devoted himself, never having appeared on the boards as an actor. Eventually he was able to run his own companies. He was the owner of the English rights of the "Sire de Vergy," in connection with Emile Ascherberg, a version of which followed "Véronique" at the Apollo. The funeral took place at Highgate Cemetery.

On February 14th, 1905, at the ripe age of eighty-five, the veteran actor, Lewis Ball, passed away at his son's residence, Teignmouth. Born at Bult in 1820, he made his first public appearance at three years of age. His first engagement in London was at the Sadler's Wells Theatre, where in 1852 he played Fluellen, with Samuel Phelps as Henry V. During the same engagement he played also Gobbo in "The Merchant of Venice," Lord Sands in "Henry VIII.," Moses in "The School for Scandal," Grumio, Touchstone, First Gravedigger, Cloten, and other Shakespearean parts. A period of hard work in the provinces followed, and in 1858 he came back to London, appearing at the Olympic Theatre, when he created Mr. Bregely in "A Twice-told Tale," and Mr. Dotts in "I've Written to Brown." In 1881 commenced an association with Edward Compton which lasted seventeen years. From this time he played chiefly in old men's parts, such as Sir Anthony Absolute, Sir Peter Teazle, Sir Harcourt Courtley, Old Thornton, and Graves in "Money." At a "command" performance of "Henry V.," the late Queen Victoria specially praised his rendition of Fluellen. On two subsequent occasions he acted at Windsor.

On January 25th Ada Neilson died at the age of fifty-nine. She adopted the stage early in life from choice and against considerable family opposition, and had a very busy and successful career, playing both in this country and in the United States in a wide range of parts. She was a very versatile actress, with the power of adapting herself to either the comic or tragic vein. She had played Tilly Slowboy and Virginie in "Drink," Nerissa

in "The Merchant of Venice," and Emilia in "Othello." She was associated during her long experience of the stage with some of our most famous managers, playwrights, and actors of the past and present, including H. J. Byron, J. L. Toole, Barry Sullivan, Charles Reade, Sir Augustus Harris, George Alexander, Wilson Barrett, &c. She was the wife of Mr. Allen Thomas, who survives her, and leaves two daughters, Naomi and Leonora Thomas.

The death of the well-known actor and dramatist, Maurice Barrymore, occurred March 24th, 1905, at a private asylum in the United States, where he had been an inmate for some four years. He was born in 1847, educated at Oxford, and was called to the Bar; but the stage was destined to be his career, and he made his first appearance in New York in 1875. He afterwards came to London, playing at several theatres, his best remembered parts being Basil Urich in "Dark Days," Count Orloff in "Diplomacy," Angus Macalister in "Ours," Belvawney in "Engaged," and Louis Percival in "Jim the Penman." He married, in 1877, a daughter of John Drew; and Ethel Barrymore, the actress, is their daughter. They also had two sons, Lionel Barrymore, the actor, and John Barrymore, the artist.

Minnie Mario, whose death occurred on March 26th, 1905, at her residence in Brixton, was for many years a great favourite in pantomime and burlesque. Her long connection with the Drury Lane pantomime commenced in 1881, and her last appearance in this class of entertainment was in 1903-4, when she played Dick Whittington at the Elephant and Castle. In burlesque she made a great success in "Lalla Rookh," by Horace Lennard, at the Novelty Theatre in Great Queen Street, in 1884. As a music-hall *artiste* she was equally popular. Until the marriage of her sister, Dot, the "Sisters Mario" performed in numerous sketches on the variety stage, and after her sister's marriage Minnie continued to appear alone. She was a ballad singer of exceptional ability.

The once favourite actress, Rose Kenney, died at Margate, August, 1905. Daughter of the late Charles Lamb Kenney, the well-known author and journalist, she first appeared at Drury Lane as Juliet, creating a highly favourable impression. She next played the rôle of Fernande at the Court, afterwards appearing at the Princess's in "The Lady of Lyons," &c. She played Juliet to the Romeo of F. R. Benson at the old Imperial, and was at the same theatre with Mrs. Langtry in "As You Like It." She also toured with Ada Cavendish and other well-known managers. More recently she appeared as a reciter at the Steinway and other halls, achieving great success.

The histrionic career of Charles Henry Stephenson takes us back to the middle of the last century, for he had reached the ripe age of eighty-two at his death on January 21st, 1905. He played an immense number of parts, and was also a playwright of no mean capacity. Many of the plays in which he made his earlier reputation are now quite forgotten, but in the then phenomenal run of "The Colleen Bawn," when first produced in 1860, Mr. Stephenson acted Father Tom, and he was also in the casts of "The Prompter's Box," "Notre Dame," "The Hidden Treasure," "Old Soldiers," and "Weak Woman."

Colin Mackay, dramatist and actor, died at the age of twenty-nine, May 5th, 1905. His mother had been an actress, and his father was Wallis Mackay, of the SPORTING AND DRAMATIC NEWS. His first appearance was in "Alice in Wonderland." He also had a part in "Liberty Hall," made a success in the title-rôle of "Gentleman Joe," on tour, and scored as Prynne in "Sweet and Twenty," at the Vaudeville. Later he managed Mr. George Dance's "Duchess of Dantzic" Company, taking the part of Papillon. His dramatic work included several pantomimes and music hall sketches. He left a widow and one child.

George Honey, whose father, bearing the same names, was a somewhat famous comedian in the middle of last century, died on February 4th, 1905,

at St. Joseph, in the United States. He was only forty years of age, and was touring when he was stricken down with his last illness. He had appeared in "Faust Up to Date," and "The Shop Girl" at the Gaiety, going to America with the latter play in 1896, where he remained ever since, appearing in musical plays under the management of the late Augustin Daly, Charles Frohman, and Klaw and Erlanger.

Appearing originally as one of the "Sisters Newham," Rose Newham early achieved popularity on the music-hall stage. Subsequently she joined John Hollingshead's company at the Gaiety, where her fine dancing created a sensation. She appeared at most of the London and provincial halls, and made several tours abroad. She was married to Mr. A. M. Stuart, who survives her. Her death occurred in New York in April, 1905, as the result of a serious operation.

The celebrated pianist, E. G. Dannreuther, was born at Strasburg, November 4th, 1844. He came to London in 1863, and appeared at a Crystal Palace concert the same year. He was very influential in creating a Wagner "cult" in London, organising concerts for the production of the German master's music and promoting in various ways a wider and deeper appreciation of the great composer. Wagner visited him in London on one occasion. His death occurred on February 12th, 1905.

J. B. Sleigh died in 1905 at his residence, 20 Hartham Road, Tottenham, after a short illness. His first professional engagement was at the Grecian, where he made a marked success as Wahnotee in "The Octoroon"; he was also associated with Algernon Syms and Walter Steadman in "In the Ranks." Wherever he appeared, he was always sure to be welcomed. His death was deeply lamented by a host of friends, professional and otherwise. The deceased actor, whose age was fifty-four, was buried in Tottenham Cemetery.

On January 12th, 1905, J. K. Murray—whose real name was George Edward Sykes—died at Bath. He was the son of a barrister, and commenced his professional career in the United States with his wife, whose stage name was Ada Murray, in 1861. He was a successful manager, and wrote several plays, among them "A Woman's Error" and "A Son of the Empire." As an actor he belonged to the old and somewhat tempestuous school. He left a widow and three children.

The death of Sam Shubert in October, 1905, just on the completion of the beautiful theatre in Aldwych, was particularly sad. He was born in Syracuse, New York State, in 1876, and had two younger brothers. He had always been connected with theatres in some capacity, but he first began to acquire theatrical property, in connection with his brothers, in 1896. Since then they have become the owners of nearly a score of theatres in the United States, and are the lessees of the Aldwych, in London.

The associate and assistant of Neville Maskelyne during the earlier and later successes of the famous illusionists, G. A. Cooke, passed away on February 2nd, 1905. Their connection commenced at Cheltenham, where Mr. Maskelyne began giving private entertainments, and continued through the thirty-one years of Maskelyne's occupancy of Egyptian Hall. Maskelyne was the inventor of the wonderful tricks that for so many years puzzled Egyptian Hall audiences, and Cooke was his able confederate.

Theodore Thomas, musical conductor, died at Chicago, U.S.A., January 4th, 1905, at the age of seventy. Played first violin in orchestra at the age of sixteen, went to New York early in life, and became conductor of the Philharmonic Society in that city in 1880. Previously to that he toured the United States for several years, giving orchestral concerts of a high character. In 1891 he settled in Chicago and founded the Chicago Orchestral Association.

The famous French author, Jules Verne, who died at Amiens on March 24th,

1905, should not be overlooked in a dramatic necrology, from the fact that three of his best known works, "Round the World in Eighty Days," "A Voyage to the Moon," and "The Courier of the Czar," were successfully dramatised.

The well-known actor, Charles Arnold, died suddenly at the Savage Club in May, 1905, while singing a song at one of the Club's Saturday evening entertainments. Arnold was born in Switzerland, and was fifty years of age at the time of his death. He had played in "What Happened to Jones," "Fritz," "Hans the Boatman," "My Sweetheart," and many other dramas, and had toured extensively in America and the Colonies.

Professor Pauer, who was a most successful teacher of music, died on May 9th, 1905, at Ingenheim-ander-Bergstrasse. He was born December 21st, 1826, at Vienna, became music director at Mainz, and in 1851 made his first appearance in London as a pianist. In 1871 he was appointed Professor at the Royal Academy of Music. He was also connected with the Royal College of Music as instructor. He retired from active life and settled in Darmstadt in 1896.

The death occurred in Paris, in September, 1905, of Leon Garnier, the well-known French song writer, whose once famous songs, "Père la Victoire" and "En Rev'nant de la Revue," did so much—thanks partly to the singing of Paulus—to advance the reputation of General Boulanger. The English versions of these songs were sung by the late Macdermott in his drama, "Racing," at the Grand. Garnier, whose output of songs was immense, died at the early age of forty-nine.

On January 23rd, 1905, James M. Hardie, managing director of the Shakespeare Theatre Co., Ltd., of Liverpool, died somewhat suddenly. As an actor his special *métier* was the more serious drama. As a manager his good judgment was conspicuous, and the enterprises with which he was connected were generally successful. He was very popular with the profession and the general public, and he will be greatly missed by a large circle of friends.

Belle Cole, the American contralto, who spent the latter part of her life in England, died at her house in Cathcart Road, S.W., on January 5th, 1905. She was born in New York, and commenced her professional life as soloist in one of the New York churches. She sang in oratorios and on the concert stage, her first appearance in England having been at a Crystal Palace concert in November, 1887. She also toured in the British Colonies.

On February 24th, 1905, Florrie Osmonde, best known, perhaps, as a music-hall *artiste*, died of consumption at the early age of thirty. Since her first appearance as a dancer, she had always been a popular favourite, and was always sure of an engagement so long as her health permitted. Besides her music-hall experience, she was in the Rob Roy Opera Company, Arthur Roberts's Company, and Bandmann's Opera Company.

Few artistes have had so long and successful a career on the music hall stage as Annie Adams, who died on May 12th, 1905, at the age of sixty-one. She was practically the first lady "star artiste" of the Halls, and made a great hit with her serio-comic songs. She appeared at every music hall in London, and toured extensively in America. She was married to Mr. Henry Wall.

Both as singer in grand opera and as an actor-manager J. A. Arnold had a successful career. His Rip in "Rip van Winkle" was, perhaps, his most striking impersonation. He died after a long illness, on April 4th, 1905, leaving a widow and several children, among whom are E. Arnold-Palmer and G. Villiers Arnold, both in the profession.

The death of Miss Edith Kenward took place on July 30th, 1905, after undergoing an operation. She had for some time been acting as journalist and resident correspondent for the music halls in Paris, and was well known in Press circles in New York. She was at one time on the London stage under the management of Mrs. John Wood and George Alexander.

A. C. Percy—whose real name was Thomas Percy Carmichael—died at Epsom on February 16th, 1905, at the age of forty five. He was a versatile and careful

actor, and among the plays in which he achieved distinction may be mentioned "England, Home, and Beauty," "Alone in London," "The French Spy," and "The Trumpet Call." He left a widow and a wide circle of devoted friends.

William Matthew Hart died from pleurisy in July, 1905, at the age of forty-two. He was the brother of Mr. John Hart, of Bradford, and nephew of the late Charles Rice. The deceased gentleman was connected with his brother in various managerial enterprises, among them the Bradford Theatre Royal, and Grand Theatres, Hull, and more recently in London.

Henry Matthison, who died February, 1905, belonged to a family of vocalists. He himself was a fine tenor singer, greatly interested in musical matters, and a trustee of the Birmingham Musical Society. He married Kate Wynne, a well-known vocalist, and Edith Wynne Matthison is his daughter. His wife survives him, and he also leaves three sons.

Charles Clucas, who died in April, 1905, at the age of thirty-nine years, had a most successful career as theatre manager, first at the Grand, Halifax, later at the Royal, Oldham, and lastly at the Theatre Royal, Rochdale. Earlier in life he was a journalist. He left a widow and a young daughter.

The veteran actor of the French stage, "Père" Bérthelot, died March, 1905. He played for nearly forty years at the Théâtre Montmartre, taking juvenile lead parts, and used to say that, though poor, he would be a millionaire if he had but one sou for every line he had spoken.

Mr. Percy Ellis, who died of consumption on July 21st, 1905, had been connected with several of the leading West End houses of London as acting manager, commencing with Wyndham's in 1900, then in succession the Avenue Shaftesbury, Terry's, the Strand, and finally the New.

Walter Hollister, acting manager of the Theatre Royal, Edinburgh, died in 1905, from a chest complaint from which he had been suffering for some years. Deceased was forty-four years of age, and left a widow, two sons, and two daughters.

John Northcott passed away on June 30th, 1905, at the age of sixty-two. He was the dramatic critic of *The Daily Chronicle* for many years, and one of the original members of the Savage Club; also a Fellow of the Institute of Journalists.

Horace Morehen, who died on February 10th, 1905, though best known perhaps, as an artist, had been an actor all his life, having made his first appearance at the Grecian Theatre, City Road, under George Conquest's management.

On February 22nd, 1905, Walter Summers, author and playwright, died at the age of thirty-eight. He produced several pantomimes, the last being Fred Karno's "Cinderella" at the Alexandra Theatre, Stoke Newington.

Otto Erich Hartleben, poet and playwright, died at his villa on Lago di Garda on February 11th, 1905, when forty years old. His best known works were "Erziehung zur Ehe," a comedy, and the melodrama, "Rosenmontag."

General Lew Wallace, American author, whose novel, "Ben Hur," was dramatised and produced at Drury Lane in the spring of 1902 and later in New York, was born in 1827, and died at his home in Indiana in February, 1905.

Hugh Arthur Kennedy died on June 21st, 1905, in King's College Hospital. He was author of "The New Wing" and adapter of "Tess."

Frederick Enoch, a well-known writer of cantatas and ballads, died at Ringmer, Sussex, in January, 1905.

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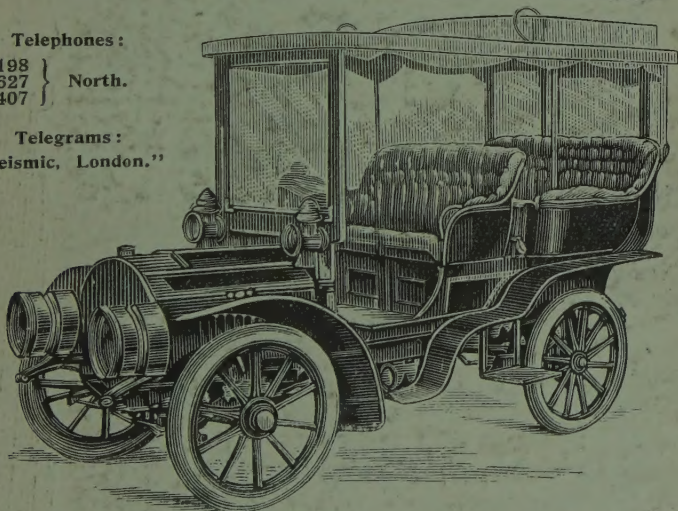
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